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Aesthetica

THE ART & CULTURE MAGAZINE
www.aestheticamagazine.com

Issue 40
April / May 2011

COLOUR & LIGHT

James Turrell's new site-specific work explores the environment

CHILDHOOD MYTH-MAKING

Two new works examine narrative creation and the power of memory

PLACES, STRANGE & QUIET

Wim Wenders brings his distinctive style and imagery to London

A ROAD TO NOWHERE

Matt Bissonnette's new film journeys through music & nostalgia



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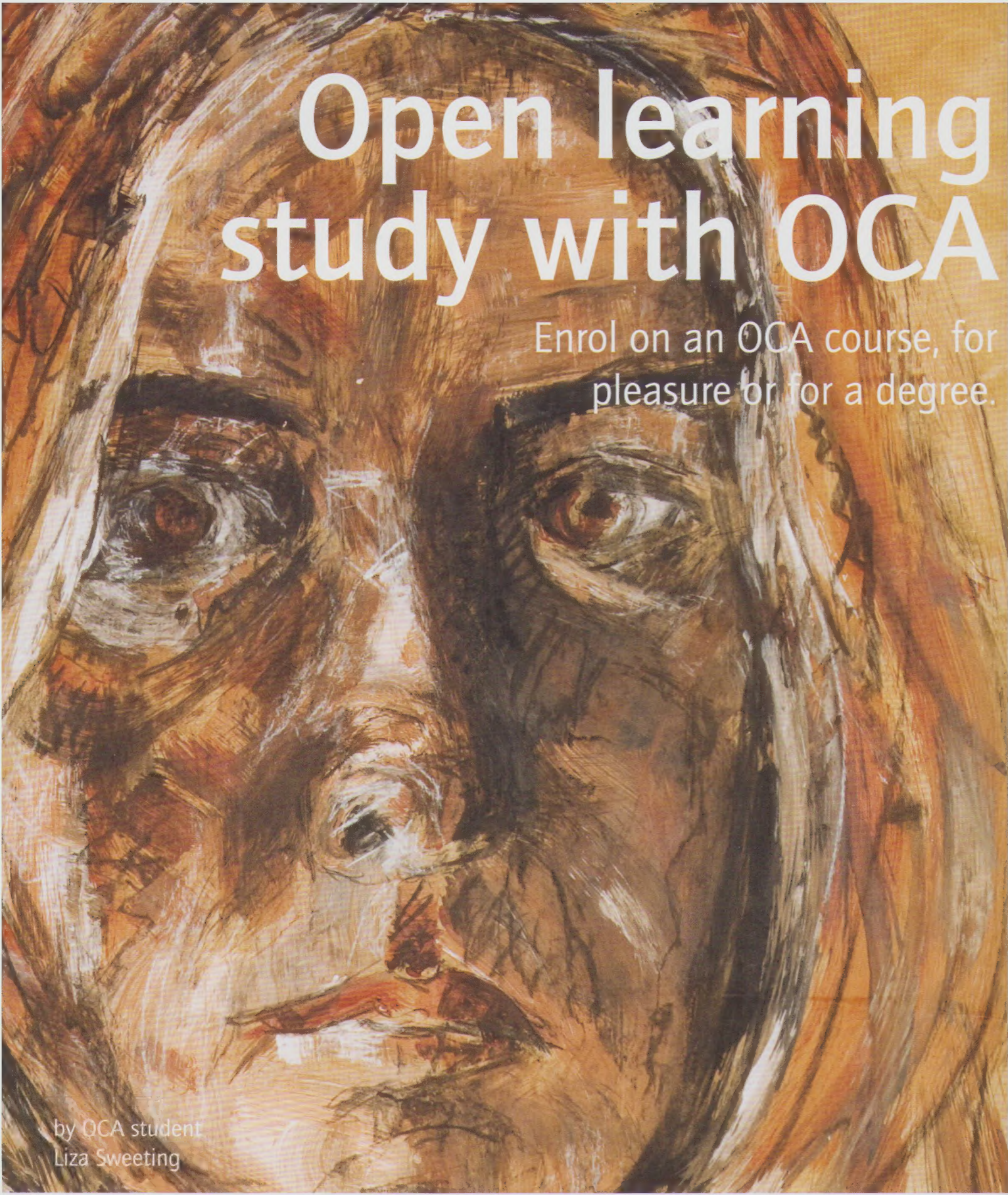


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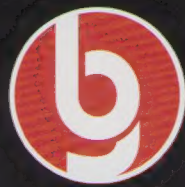
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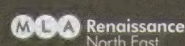
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by Simon Stephens

directed by Katie Mitchell

Harry is on the point of leaving England. Frieda knows that she will never see him again.

Lisa and Mark are on the point of a sexual betrayal that takes them into a place darker than they ever thought possible.

Sian has a terrifying deal for Jonathan. She isn't going to take 'no' for an answer.

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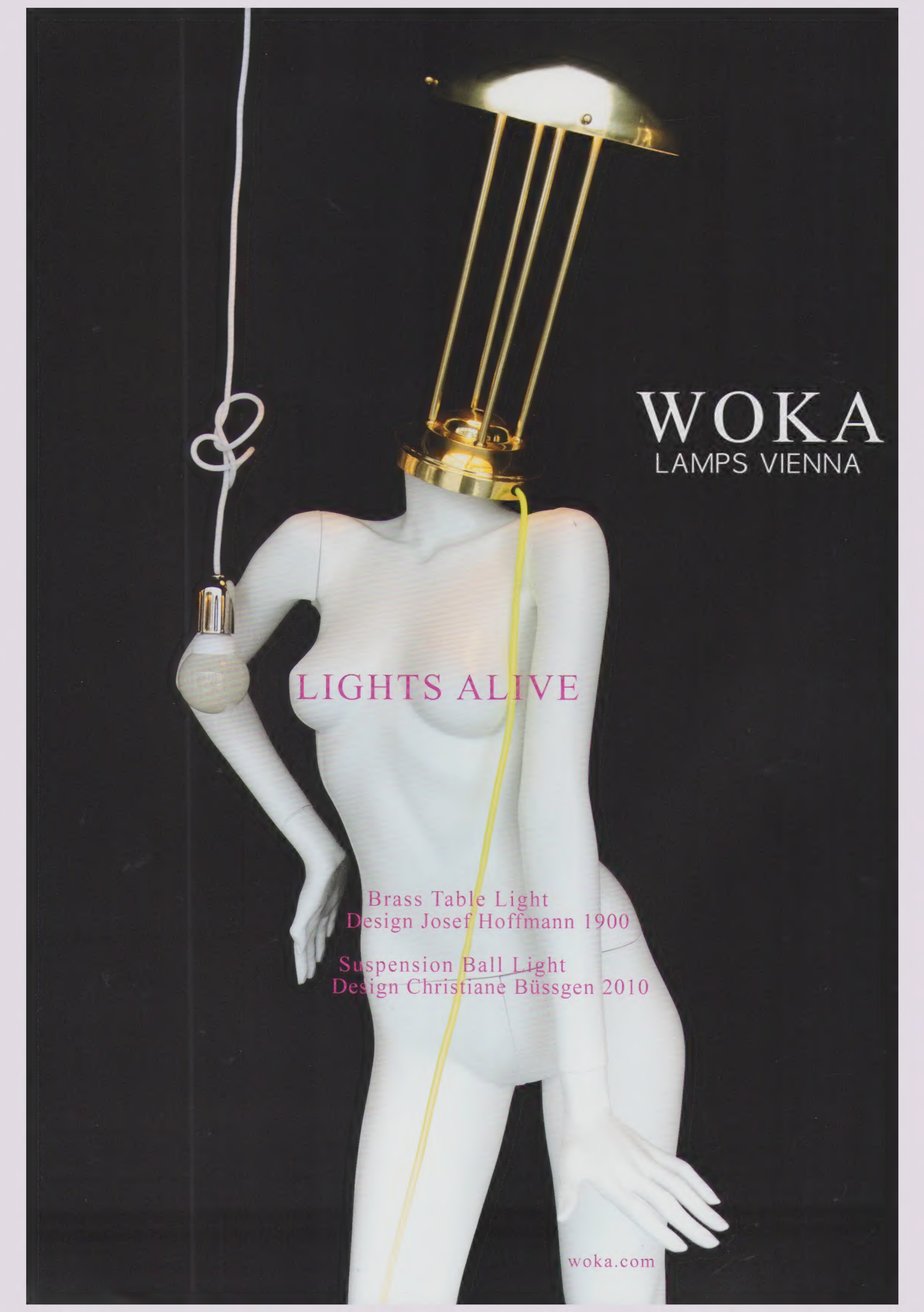
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A white mannequin is positioned against a black background. Its head is replaced by a brass lamp head with four vertical rods supporting a glowing, dome-shaped shade. A yellow cord hangs from the lamp head, passing over the mannequin's right shoulder. In its right hand, the mannequin holds a small, glowing spherical light fixture suspended by a white cord.

WOKA
LAMPS VIENNA

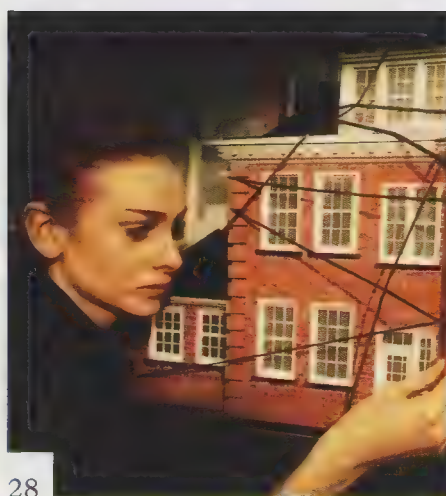
LIGHTS ALIVE

Brass Table Light
Design Josef Hoffmann 1900

Suspension Ball Light
Design Christiane Büssgen 2010



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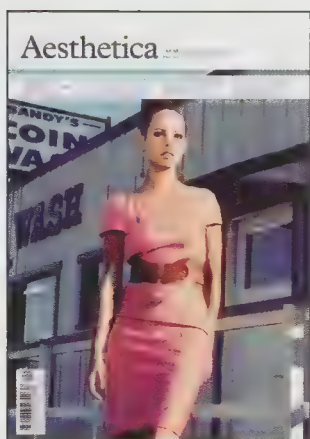
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On the Cover

Iconic Image-Making – To stand up in the world of fashion photography takes hard work, skill and endless amounts of creativity. Portuguese-born, Pedro Janeiro, is a rising-star in this genre (p. 42).

Cover image: © Pedro Janeiro.
www.pedrojaneiro.com

Photographer: Pedro Janeiro
Stylist: Sheree Carella
Model: Ashley Stern
Make-up & Hair: Diana Lomelin

Welcome

Editor's note

I am pleased to bring you issue 40 of *Aesthetica*. It's an unbelievable feeling, especially when I look all the way back to issue one. It seems like an eternity since I wrote my first Editor's note. Creating this magazine has been one of the most exhilarating things that I've ever done in my life.

In the spirit of celebration, this issue and the magazine's future plans are incredibly exciting. In art, James Turrell constructs a spectacular installation in Järna, Sweden as part of *See! Colour!* Critically acclaimed photographer and director, Wim Wenders, returns to London with images that breathe life into landscapes with *Places, strange and quiet*. Sculptors Alice Anderson and Kate McGwire present *Bound* at the new arts venue in King's Cross, London, All Visual Arts. Zoë Gray discusses the ideas behind *Making Is Thinking*, which is currently on at Witte De With Center for Contemporary Art in Rotterdam, while Portuguese fashion photographer, Pedro Janeiro, discusses the cinematic in his highly aesthetic images.

In film, Matt Bissonnette's latest film, *Passenger Side*, re-examines the idea of the road trip. We also catch up with Genna Terranova, the Senior Programmer for this year's Tribeca Film Festival about what visitors can expect this year. In music, Esben and the Witch discuss what it's like to reach notoriety so quickly and then we survey the mechanics behind the beloved synthesiser.

In theatre, taking performance to a new level, the One-on-One Festival offers visitors a chance to participate in 28 individual and intimate performances. Finally, Lebanese artist Rabih Mroué discusses his latest work, *The People are Demanding*, which is influenced by the ongoing conflicts in Lebanon and the Middle East since the Lebanese Civil War.

Inside this issue, you'll find everything that you need to keep you informed about this season's latest exhibitions and releases. Enjoy!

Cherie Federico

LE MOIS DE LA PHOTO À MONTRÉAL

?

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Inward Views



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Image: Corine Lemieux, *Interrogation et interrupteur*, de la série/ from the series *en cours de route* (détail/detail), 2010

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The Editor of Aesthetica is a

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Published by Cherie Federico and Dale Donley
ISSN 1743-2715.

Aesthetica Magazine

PO Box 371
York
YO23 1WL, UK
(0044) (0)844 568 2001
info@aestheticamagazine.com
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Newtrade Distribution: Warners Group Publications plc.
Gallery & Specialist Distribution: Central Books.
Printed by Warners Midlands plc.



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Ai Weiwei, *Colored Vases*, 2006. Courtesy the artist.

Traditional & Innovative Production

AI WEIWEI

LISSON GALLERY, LONDON. 13 MAY - 16 JULY

Ai Weiwei (b. 1957) is one of the most significant cultural figures of his generation. As one of China's most renowned contemporary artists, the recent cancellation of his retrospective at Beijing's leading contemporary art venue, The Ullens Center for Contemporary Art (UCCA), highlights his parallel position. Weiwei is a vocal critic of the Chinese government and was placed under house arrest by Chinese authorities due to his outspoken defence of human rights.

Following on from his landmark Unilever series commission *Sunflower Seeds* (until 2 May) at Tate Modern, the exhibition at Lisson Gallery, London, which opens this spring, demonstrates the scope of Ai Weiwei's practice. Taking place across both Bell Street spaces, the scale of the exhibition emphasises Weiwei's importance as an original and pioneering conceptual artist and curator, as well as social and cultural critic. Presenting a show of sculptural and video works, Weiwei's exhibition poses challenging questions and provides a commentary on the relationship between the past and the present, exploring geopolitical, economic and cultural realities.

The exhibition features key works including *Colored Vases* (2006), a selection of 51 replica Neolithic vases dating back to 5000-3000 BC decorated with industrial paint. *Marble Chair* (2008), carved from a solid block of marble, evoking the idea of the classic wooden chair, and through the creative process, dismissing its meaning. In video, *Beijing: The Second Ring* (2005) explores the urban conditions and changes at the time in the city. Depicting the hopeless logic of the city landscape, where change is not a choice but a non-negotiable outcome, the video captures the sounds and rhythms of the city. In a return to installation, *Monumental Junkyard* (2007) comments on the building materials typically evident in the suburbs of China's cities. At first glance, this

work appears to be dumped in situ, but a closer examination reveals domestic doors crafted from Chinese marble – raising questions relating to material and symbolic value in an affluent communist society.

Reflecting the nature of time, *Moon Chest* (2008) engages with scientific creativity and the meaning behind the creative process. Using cabinets with holes that can be set towards the left or right of centre, or dead centre each chest represents observed phases of the moon. In a complex play with numbers, Weiwei conceptualises an intricate design problem – what is the significance of adjusting a material within its own objective existence?

By playing with geometrical forms, Weiwei explores the reality that lies beyond appearances. Deeply political, he explores the tension in ideology; what he describes as "being between a more interesting state of mind and a more dreadful state of mind. The artist should be for the interesting against the dreadful." Drawing upon a variety of formal languages with both traditional and innovative methods of production, Weiwei brings humour and compassion to the complex issues of homogenisation and commodity fetishism.

Ai Weiwei at Lisson Gallery features key pieces that offer visitors and collectors the chance to see works that display Weiwei's bold and challenging aesthetic. Bringing the deeply conceptual to a human level, Weiwei's beautifully crafted work re-enacts questions about history and cultural violence. Shaped by his personal experience, his work deals with crucial issues, both for the global community and for the communities that inform his work. Among numerous international projects planned for next year are exhibitions of the artist's photographic works at the Fotomuseum Winterthur, Switzerland, and his architectural projects at Kunsthaus Bregenz, Austria. www.lissongallery.com.

Mark Leckey

MULTIDISCIPLINARY ART

SERPENTINE GALLERY, LONDON. 19 MAY - 26 JUNE

Turner Prize winner and London-based artist, Mark Leckey (b. 1964) will open his first solo show in a UK public institution this May at the Serpentine Gallery, London. The exhibition will showcase major works from Leckey's multidisciplinary practice, encompassing sculpture, sound, film and performance, addressing themes of human desire and transformation.

Having exhibited alongside Damian Hirst in the *New Contemporaries* exhibition in 1990, it took nearly a decade for Leckey's work to reach critical attention and be appreciated for its intellectual fervour. Leckey's best-known works feature meticulously sourced and reconfigured archive footage and the exhibition will include the artist's seminal film work on the history of underground UK dance culture from the 1970s to the 1990s, *Fiorucci Made Me Hardcore* (1999).

In 2002, Leckey made *Sound System*, an immersive work with both video and audio. In 2004, Leckey created *Made in 'Eaven*, which is set in his empty studio in London. As the camera rotates around Jeff Koons' *Rabbit* eventually viewers realise that the rabbit was never actually there and that it's a computer simulation. A large-scale recent performance and film work entitled *GreenScreen RefrigeratorAction* (2010) in which Leckey communicates with a "smart" fridge, will be re-made in the Gallery. In this piece, Leckey explores the idea of being in constant communication with every aspect of our environment and the sense that all things have life imbued within them. The imposing installation *BigBox-StatueAction* (2003-2011), positions one of Leckey's *Sound System* sculptures, a tall stack of speakers, to face a large modernist sculpture. The speakers broadcast a specially created sound piece composed from sampled music and ar-



Mark Leckey, *Sound System*, 2002. Courtesy the artist & Gavin Brown's enterprise, New York. Photo: Adam Reich.

chive material, which attempts to elicit a response from the opposing sculpture. Mark Leckey's work has been widely exhibited internationally, including solo exhibitions at Kölnerischer Kunstverein, Cologne, in 2008 and at Le Consortium, Dijon, in 2007. His performances have recently been presented at the Museum of Modern Art, Abrons Art Centre, New York; at the Institute of Contemporary Arts, London, both in 2009, and at the Guggenheim Museum, New York, in 2008. For further information visit www.serpentinegallery.org.

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Kutluğ Ataman, *Twelve*, 2004. 6-channel video installation, shot in HD, transferred to DVD. Each video approx. 50 min, color, sound. Copyright the artist.

Tactics of Invisibility

CONTEMPORARY ARTISTIC PRACTICE FROM TURKEY
ARTER, ISTANBUL. 8 APRIL - 5 JUNE

Tactics of Invisibility is an intriguing collaborative project developed by the Vienna-based foundation, Thyssen-Bornemisza Art Contemporary, ARTER in Istanbul, and TANAS in Berlin. The exhibition presents a wide range of works in a variety of media by both well established and emerging artists such as Ayşe Erkmen, Esra Ersen, İnci Eviner, Nilbar Güreş, Hafriyat, Ali Kazma, Kutluğ Ataman, Füsün Onur and Sarkis. Bringing together a variety of artistic practice that spans three decades, the show at ARTER illustrates how pioneering figures such as Sarkis, Onur and Erkmen have paved the way for contemporary Turkish art to receive international attention.

Curated by Emre Baykal and Daniela Zyman, the works on display explore the place of the individual within Turkey and its diaspora. *Tactics of Invisibility* discusses invisibility as the presence of an absence; as a tactic of withdrawal and obstruction; as a means of dissolving, camouflaging, and mirroring. Calling into question the potentials of invisibility, the project emphasises the implications of being excluded from the mainstream.

Tactics of Invisibility maps out the route that Turkish art has taken to receive wider recognition. Onur's mixed media installation *Dream of Old Furniture* (1985) is displayed alongside Kutluğ Ataman's 6-channel video installation *Twelve* (2004), which highlights the role that influential artists such as Sarkis, Füsün Onur, and Ayşe Erkmen have played in the minimalist and conceptual practices of their contemporary counterparts. In the 1990s, the politically and socially engaged practices of these artists worked in parallel to discussions in the western art world that focused on multiculturalism and the politics of identity.

Following this line of post-conceptual artistic practice and paying particular

attention to the recent production of the younger generation in the contemporary Turkish scene, the viewer is prompted to look at objects, spaces, environments, and also social structures, from a different perspective. Esra Ersen's *I am Turkish, I am Honest, I am Diligent...* (2005) was first presented at Klaus Engelhorn Depot in Ottakring and consists of 21 Turkish school uniforms worn by children from Linz, Austria, for over a week. Breaking down barriers between the observer and the observed, their experiences are contextualised in a video, which shows them in their daily routine at school and on a field trip. By printing their diary notes directly onto their uniforms, Ersen adds to the debate surrounding the symbolic and semiotic significance of group dress in society.

Looking at the recent production of the younger generation, represented by Ali Kazma, Esra Ersen, Nilbar Güreş, Nasan Tur, Ahmet Ögüt, and the artists' initiative Hafriyat, the exhibition traces the consequences of transferring specific ideological concepts of one situation in one country to another. In what way, does art occupy or cross the liminal zones between the silenced and repressed; the inconspicuous or symptomatic? To invoke the unseen beneath the surface potentially offers a method by which we can engage with the process of transformation and create new or imaginary relationships. With this focus, the state of invisibility becomes a tactical and practical choice for the subversive artist, a détournement within an aesthetic tradition that has questioned the representational potential of art.

Tactics of Invisibility has travelled from TANAS, Berlin and Thyssen-Bornemisza Art Contemporary, Vienna and is on show at ARTER from 8 April until 5 June. For further information visit www.tba21.org.

New Image-Makers

EXPOSURE 2011

JAMES HYMAN PHOTOGRAPHY, LONDON. UNTIL 23 APRIL

Exposure 2011 features recent work by the six winners of the 2010 National Media Museum Photography Awards, providing a diverse examination of photographic practice visible in the UK today. The exhibition displays work by Jim Cooke, Anna Fox, Stuart Griffiths, Clarita Lulić, Regine Petersen and Vanessa Winship. The Awards represent an ongoing commitment to contemporary photography by supporting the work of emerging and mid-career photographers. *Exposure 2011* surveys contemporary image-making and provides a context within which to observe the works.

Capturing the mundane and bizarre in British life, Anna Fox's specially commissioned image series *Resort* (2010) documents Butlins holiday camps as they are today. As part of the new wave of British colour documentary that emerged in the 1980s, Fox's use of parody contributes to her ability to capture uncanny social observations that mimic the style of magazine journalism. Juxtaposed alongside these deeply satirical images is Stuart Griffiths' jarring and uncomfortable *Northern Ireland Archive* (1990-1) series. An autobiographical photographic response to the landscape of Northern Ireland and its post-conflict condition, this series connects three phases of Griffiths' engagement with Northern Ireland; as a soldier, a military photographer and a civilian.

Regine Petersen's *Find a Falling Star* (2010) series is an ongoing historical and topographical view of meteorites, maintaining the true-to-life dimensions of the object pictured. Using photographs as a personal vehicle for contemplation, Petersen sets out to take pictures without a definitive goal or end-point.



Anna Fox, *Butlins, family break*, 2010

The exhibition also showcases Vanessa Winship's sensitive portraits that explore Georgian identities and relationships through formal portraits, contemporary landscape images and typographies. Positioning herself against an unfamiliar, transient environment, Lulić's *Seven Short One Long* series (work in progress) tells a personal and evocative story. Finally, Jim Cooke's ongoing project *Marginal Plants of the River Thames* (2010), explores the flexible border that denies the space between land and water

For further information visit www.jameshymanphotography.com.

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Chumlong Nilkon, Yee Peng, 31 Chumlong Nilkon courtesy of Sony World Photography Awards 2011.

A Global Celebration of Photography

SONY WORLD PHOTOGRAPHY AWARDS
SOMERSET HOUSE, LONDON. 26 APRIL - 22 MAY

The Sony World Photography Awards celebrate the very best in photography from around the globe, from the next generation of emerging photographers through to the esteemed masters of the form. In an industry where the high profile photography prize is almost as common as the image itself, the Awards aim to survey the medium and to support photographers beyond the simple award presentation.

Following World Photography Festivals in Shanghai in September 2010, San Francisco in November 2010 and São Paulo in March 2011, for the first time in its history, the Awards and the six-day Festival will be held in London at Somerset House. Previously held each April in Cannes at the Palais des Festivals, the move to London is an exciting new chapter for the Awards programme. With a Professional category spanning the three genres of Photojournalism and Documentary, Fine Art and Commercial, and an Open competition for photographers of all abilities, the Awards reflect the broad scope and true accessibility of the medium.

The shortlist for this year's Professional category was selected by the Honorary Judging Committee, including Pulitzer Prize winning photographer, Liu Heung Shing, world renowned photographer RJ Muna, and industry leaders such as the *New Yorker's* Visuals Editor, Elisabeth Biondi, British *Vogue's* Photo Editor, Mike Trow and Caprice Horn, Director of Galerie Caprice Horn. This year, the shortlist includes a number of winners and finalists from previous years including Amit Madheshiya, Peter Franck, Denis Rouvre, Giulio Di Sturco and Tommaso Bonaventura. The diverse range of the shortlist highlights the reach of the Awards: Amit Madheshiya's work explores the significance of popular visual culture in India, Peter Franck investigates the relationship between con-

text and intention in landscape and Denis Rouvre's work has been shown in *Elle*, *GQ* and *The New York Times Magazine*.

With submissions from 162 countries, the Awards are ambitious in their coverage of a range of approaches from Current Affairs to Lifestyle to Architecture. The Professional category comprises 15 sub-categories within the three subject genres and the Open competition is made up of 10 categories including After Dark, Panoramic and Travel.

Displaying the Awards' commitment to providing a platform for emerging talent, the Open competition is for anyone working in the medium. Positioning itself as the ultimate signifier in the democratisation of photography, this category plays on the consequences of the affordability and accessibility of photography as an art form. Today most people carry a smart phone or a digital camera, and anyone can set up a visual diary for free online. This raises important questions regarding the role of photographer in contemporary society – where is the line drawn between the photographer and the amateur who happens to capture a dramatic scene on a mobile phone? Within the context of the Awards, the works on display in the Open category have become part of the photographic landscape, but would they carry the same meaning if seen on a Blog or a Flickr photo stream?

With an emphasis on creating a meeting place for photographers, the Festival programme, which runs from 26 April to 1 May, promises an eclectic mix of talks, screenings, portfolio reviews, peer critiques and workshops led by internationally renowned Academy Members.

Festival passes and tickets to the exhibitions at Somerset House are available at www.worldphoto.org.

Joseph Beuys

DIFESA DELLA NATURA

KUNSTHAUS ZÜRICH. 13 MAY - 14 AUGUST

German performance artist and sculptor, Joseph Beuys' (1921-1986) social concept of art and unconventional style made him an important member of the Fluxus group. Working in a variety of media from large-scale sculptures, small objects, drawings, room installations to multiples, Beuys aimed to create art that played a wider role in society. Inverting the traditional boundaries, his philosophically and politically motivated approach favoured free access to art and brought a certain democracy to the practice.

Kunsthaus Zürich will be displaying a hitherto un-exhibited and comprehensive series of works, *Difesa della Natura* (*Defence of Nature*). The centrepiece of the exhibition will be *Olivestone* (1984), an installation comprising of five stone basins from the early 18th century chosen by Beuys in the Palazzo Durini. With 100 objects, photographs, documents, editions and videos, the installation condenses the themes that run through Beuys' work; the synthesis of different states of matter, the tension between nature and modernity and the innate ability of nature to influence human thought and action.

The exhibition situates the variety of works on display in line with Beuys' social concept of art; even works of a type that are traditionally regarded as peripheral are accorded central importance. Beuys uses multiples and prints as vehicles for the dissemination of his ideas and as portable representations of his wider social, economic and political ideas – not only serving to bring his art to a wider audience, but broadening the scope of his transformative ideology.

The particular significance of the exhibition lies in the clarity with which it demonstrates that the true goal of Beuys' activities, in both the human and



Joseph Beuys, *Schirm (Screen)*, 1984. Wood, multi-colored silk, metal, 100 x 97 cm. © 2011 ProLitteris, Zürich.

artistic spheres, was ultimately not to produce sculptures as such, but rather to improve society. Curated by Tobia Bezzola, and taking inspiration from the work, visitors are invited to take part in a tour in which every work becomes an important document for understanding Beuys' practice.

A separate area houses *Diary of Seychelles*, which provides a record of photographs, artwork and documents alongside a number of publications initiated by his long-time friend Lucrezia De Domizio. For further information visit www.kunsthaus.ch.



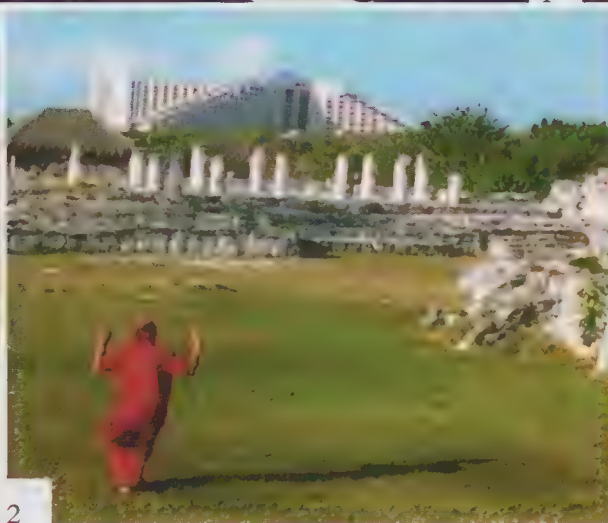
10 to See

Recommended exhibitions
this season



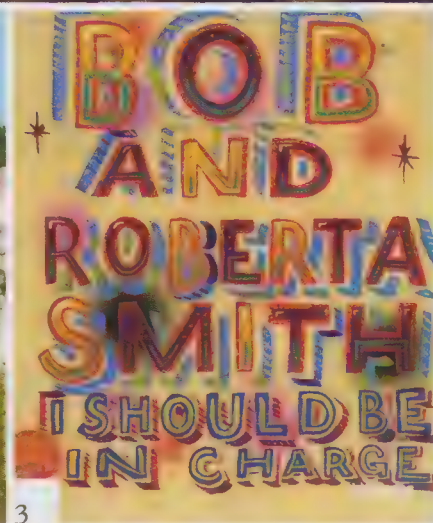
1

1 **Yohji Yamamoto**
V&A, London
Until 10 July
www.vam.ac.uk
Comprising a selection of Yamamoto's most influential designs, this retrospective is an exploration of the work of one of the world's most enigmatic fashion designers. Designed by Masao Nihei, the show features excerpts from fashion shows, films, performances, graphic material and select photographs that contextualise his career. With mannequins placed in hidden corners of the museum, the viewer is invited to engage in a game of fashion hide-and-seek.



2

2 **Cyprien Gaillard**
KW Institute, Berlin
Until 22 May
www.kw-berlin.de
In his work, Gaillard explores the idea that in order to preserve architecture, cultural monuments and relics, they are often re-located, allowing urban displacement to arise. This dislocation of such monuments does not only alter the history of the original location, but also leads to re-interpretation of the monument itself. In this show, Gaillard has created a new large-scale piece, which explores the absurd aspects of dystopic architectures and their remaining ruins.

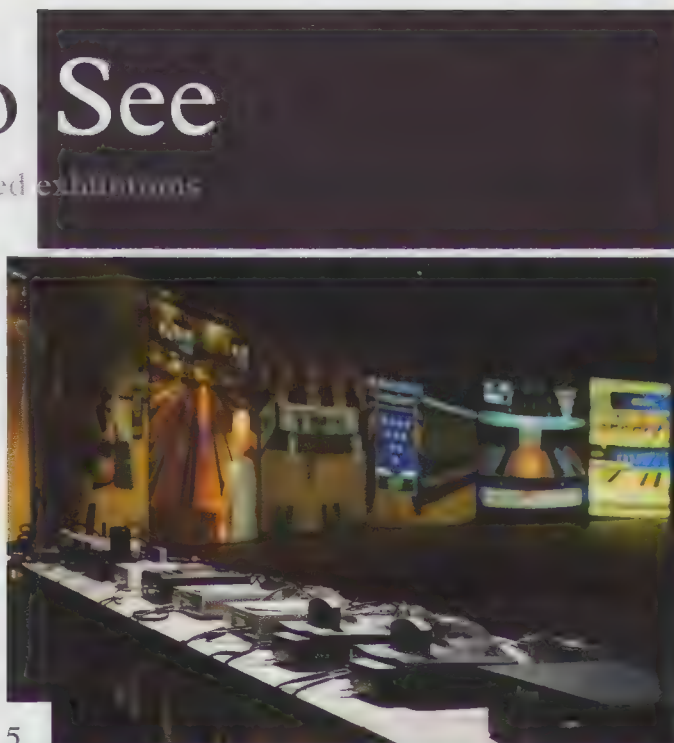


3

3 **Bob & Roberta Smith**
WORK, London
Until 3 June
www.workgallery.co.uk
Working with performance, painting and installation, Smith's practice uses political, often subversive slogans that are symbiotic with the artist's DIY approach. As May's public decision on the Alternative Vote approaches, this show explores the controversial theme of proportional representation in government. The culmination of the exhibition is a new commission, *The New Magna Carta*, responding to government cuts to the arts.

4 **A Nod to Cage**
DLWP, Bexhill
Until 5 June
www.dlwp.com
In Gallery 2, the Pavilion presents a programme of artists' projects that respond to Cage's work. The aim is to elicit contemporary and instinctual responses to Cage from a range of artists reflecting the anarchic impulses that underpinned his approach. The show features a video installation from Charles Atlas and Merce Cunningham, an interactive piece by Cybraphon and a reconfiguration of one of Yoko Ono's most iconic conceptual works.

5 **Cory Arcangel**
Whitney, New York
Until 11 September
www.whitney.org
Cory Arcangel makes work across a range of media: computer-generated, video, sculpture and print media. Curated by Christiane Paul, this show features works created by technological tools and the mixing of both professional and amateur technologies. Arcangel's series of self-playing computer games explores our fascination with technology and the relationship between the human body and the extent of its actions in virtual environments.

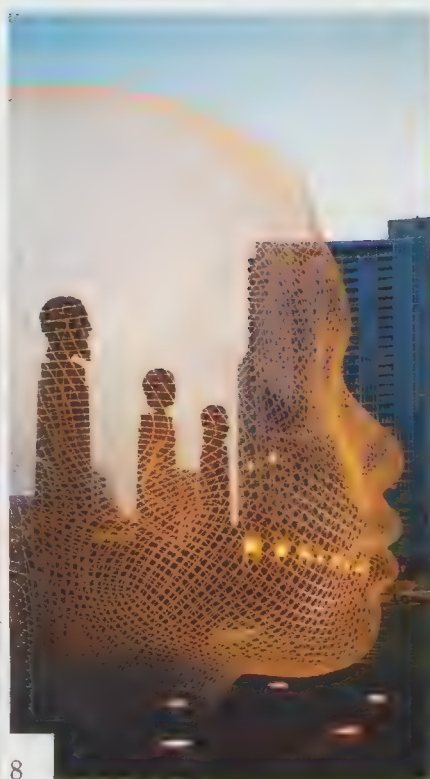


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4

1 Yohji Yamamoto exhibition at the V&A 2009. Photographed by Monica Feudi. 2 Cyprien Gaillard, Ideal of Cities of Gold and Mirrors, 2009. 16 mm color film with sound, 8'52". Film Still. Courtesy Spruth Magers Berlin. London / Laura Bartlett Gallery London. 3 Bob and Roberta Smith, I should be in charge. 4 Felix's Machines, image courtesy Athenon-Chiellino Photography. 5 Cory Arcangel, photo: © Eliza Wyman.



8



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10



6



7

6 Alex Hoda
20 Projects, 84-85
Wallstrasse, Berlin
Until 7 May
www.20hoxtonsquare.com
The exhibition at 20 Hoxton Square's project space in Mitte is Hoda's first solo show in Berlin. The new works engage with the core beliefs of surrealism and its rejection of boundaries between the real and the imagined, and the physical and the psychological. Hoda questions whether sculpture can ever be viewed in a totally unbiased way, or is there always a predetermined bias against which they are all judged?

7 In the Near Future
CAG, Vancouver
Until 5 June
contemporaryartgallery.ca
Particularly relevant to the current global demonstrations, Sharon Hayes' exhibition displaying 250 images, uses protest as its subject. Across the globe there is a resurgence of large-scale protests alongside an increased discursive investigation into the history of protest. Over four years, Hayes pickets in six cities with placards bearing outdated and ambiguous slogans, inviting audiences to document her performances.

8 Jaume Plensa
YSP, Wakefield
Until 25 September
www.ysp.co.uk
The first major UK exhibition of Plensa's work showcases three fibreglass resin "angels." Suspended from the walls, the figures are constrained by their human forms, yet they radiate white light suggesting the possibility of human spirit, creating an ethereal installation. Known for pushing technical and artistic boundaries with large-scale sculpture that incorporates light, sound and text, this exhibition encourages a tactile and sensory exploration of the work.

9 A Sense of Perspective
Tate Liverpool
Until 5 June
www.tate.org.uk/liverpool
Curated by young people in Liverpool, Helsinki, Paris and London, in partnership with counterparts from major European galleries, *A Sense of Perspective* deals with the "in between" and the undefined. Comprising of installation, sculpture, video and photography, the exhibition reflects youth in between generations, and the idea of migration as the experience of living between cultures, as a way of exploring physical space.

10 Dieter Roth
Hauser & Wirth, London
Until 30 April
www.hauserwirth.com
Dieter Roth was one of the most influential artists of the second half of the 20th century. His diverse body of work and embrace of decay and destruction paved the way for innovative installation artists of the next generation. Presenting work previously unseen in the UK, such as *Reykjavik Slides* and other diaristic pieces made from the 1970s onwards, the works depict life as the accumulation of vast, yet fragmented quantities of data.

New Interpretations of Colour

See! Colour!

JAMES TURRELL'S LATEST SITE-SPECIFIC WORK, OPENING THIS SPRING IN SWEDEN, CREATES INTERPLAY BETWEEN THE BODY, ENVIRONMENT AND LIGHT.

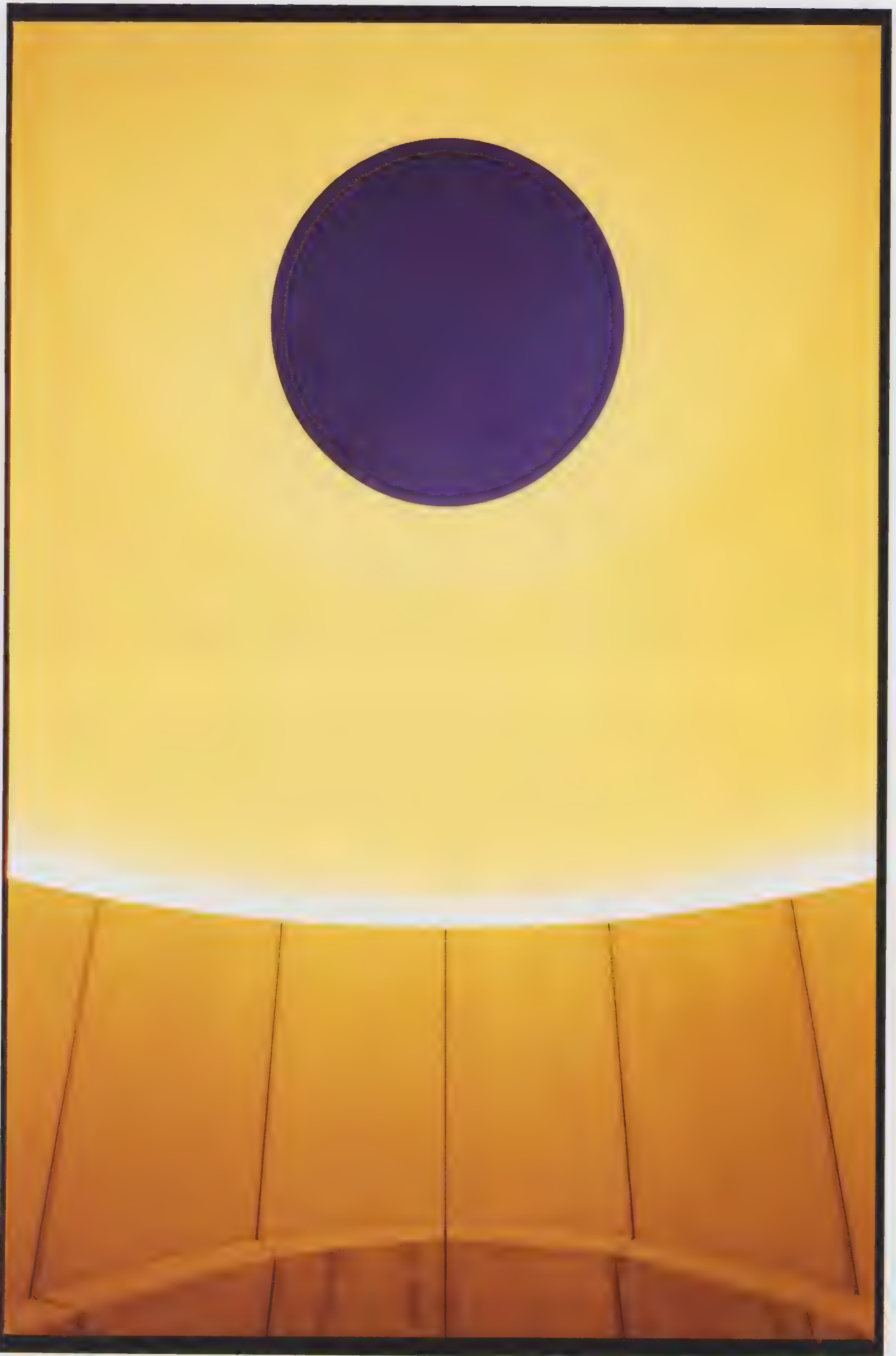
Light is, by its very physical properties, impossible to capture and define: it is possible to confine the reaction of light with chemicals, but the experience of existing within and fully understanding the colour spectrum is inexplicable. The artist James Turrell (b. 1943), stated in a 1987 article, *Mapping Spaces*: "It's not about light or a record of it, but it is light. Light is not so much something that reveals, as it is itself the revelation." Light and colour have inspired and intrigued artists, philosophers, and theologians for centuries. Colours have become symbolic of emotions and thoughts, taking on animate qualities and connotations that surpass their scientific properties just as light itself has come to symbolise "inner light", elucidation, and when featured in religious iconography, the light of God.

Turrell's work positions itself as the starting point from which to explore these theoretical and philosophical queries in an exhibition entitled *See! Colour!*, which opens this May at Kulturhuset in Järna, Sweden. Curated by Rembert Biemond, the exhibition will use Johann Wolfgang von Goethe's (b. 1749) writings and experiments in colour as the theoretical backbone to explore Turrell's work, along with that of Rudolf Steiner (b. 1861) and Hilma af Klint (b. 1862). Each of these artists explores in some way the relationship between the physical environment, light, and colour, and how the essential physical properties of each can be altered through their interaction.

James Turrell, by appearance, looks like a stereotypical mid-Western rancher; but, as the saying goes, "appearances can be deceiving" for his appearance belies the artistic genius that rests below the surface. Holding a BA in perceptual technology and MA in art, he is interested and educated in both the sciences and art, a duality of knowledge that has led him to the cutting edge in terms of light technology as applicable in his artistic practice. He is perhaps best known

for his immense, awe-inspiring skyspace at Roden Crater, Arizona. Begun in 1974, the work is situated within an old extinct volcano that he has physically altered through the addition of tunnels and observation chambers, to allow the audience new ways of viewing, and ultimately experiencing, the sky, geology, and space. Though some might categorise him as a land artist, thereby placing him within a lineage of artists such as Richard Long and Richard Hamilton, Turrell's work is a step beyond that limiting term. His preoccupation with light, space and colour places him in a category of his own. Although his work is aligned with the environment and space, it also probes the essence of what we deem light and colour to do and mean.

Land art is often categorised as antithetical to the base idea of conceptual art, argued to be, in the words of the art critic Anthony Godfrey, "uncritical, sentimental, or nostalgic philosophy." *See! Colour!*, to some extent, embraces this definition as the works to be exhibited delve into the sentiments and ideas associated with the individual's development and interaction with the environment, and explore ways in which the individual can transcend those necessary physical limits. Turrell's work reduces the viewer by emphasising space and its apparent physical boundaries, and then extends the boundaries through his use of light. Specifically for the exhibition, he will construct a *ganzfeld*, a room in which the audience will be surrounded by constantly changing colours of light, a light which will saturate the room so that the audience's bodily presence and occupation of space will be negated or reduced to such an extent as to create a sense of infinity. The use of changing colours will act as an emotional directive for the audience as colours, like sounds, are associative (e.g. the colour white alluding to purity or innocence). Biemond argues: "Natural phenomena, like the blue sky and the red sunset, are in my





James Turrell. Photo: Holzherr.

understanding, imperative to the basis of understanding colour” – a statement that Turrell would perhaps agree with, as his skyspaces and *ganzfeld* utilise the physical environment and the way in which light interplays upon forms and objects, to create new interpretations of colour.

The American artist, Robert Irwin (b. 1928) was highly influential upon Turrell, as he emphasised a similar course of interest in his work, specifically that aesthetic perception was not necessarily tied to an object as such. Irwin created installation works; one series from the 1970s, which is of primary interest with regards to Turrell's work, is that which comprises a room with a window with sharply measured corners, providing a frame through which outside light courses to create a specific environment within the interior space. He quite literally demolished the “art object” as such, for how does one go about owning the frame (the window), without owning the room itself? The way that

“Turrell’s work reduces the viewer by emphasising space and its apparent physical boundaries, and then extends the boundaries through his use of light.”

the outside light filtered into the room, depending on the time of day, meant that the work was constantly changing both in terms of meaning and physical reality. Turrell's skyspaces exist in the same way; they are irreproducible, as it is virtually impossible to re-create *Roden Crater* let alone the direct perceptual experience that results from the audience's participation. The skyspace, as such, is site-determined; the four classifications of outdoor sculpture being, according to Irwin, site-dominant, site-adjusted, site-specific and site-determined (as cited in a 1986 discussion).

In addition to a permanent, site-determined skyspace in Järna, Turrell has also created a darkspace; a room opposite that of the *ganzfeld*, which accentuates the changing colours of light, as it is instead an almost completely dark room. The viewer is subsumed into the space and invited to exist within it. The literal,

terrifying experience of being without reference points from which to orientate oneself is perhaps the initial reaction, but Turrell aspires for the audience to remain within the room, and as they become accustomed to being immersed in darkness, allow the experience to create immaterial reference points. He lacks concern for the transient internal reaction induced by the installation, because it is only ephemeral in theory, and the audience will remember and retain their response.

There is an element of the transcendental in both of Klint and Turrell's work, an almost religious overtone, connected with nature. Turrell specifically emphasises the importance of recognising the environment that we are in; Biedmond argues that “with Turrell's skyspaces it is very obvious, ‘look up!’, is what the skyspaces tell you. The sky – the heavens if you want, are right here – or, to phrase it another way – open up – more light! Those again were Goethe's last words.”

Goethe, who published *Zür Farbenlehre*, his treatise on colour theory, 200 years ago, is brought into the exhibition to provide a historical context of sorts from which to view the three different artists' work. Goethe was interested in the

way in which colour was perceived by the individual, rather than the scientific optical phenomena of colour. He believed colour to be contained within light and it was his experiments with prisms that led him to publish *Zür Farbenlehre*. Rudolf Steiner has perhaps the most obvious connection with Goethe from an academic standpoint, as Steiner researched, referenced, and lectured about Goethe during his career, ultimately writing two books about him and his philosophies. Steiner is perhaps most famous for founding the Waldorf school system, but he also, amongst other things, founded anthroposophy (a philosophy that grew out of his interest in mysticism, science, and the spiritual needs of human beings). It is the blackboard drawings that Steiner created during a lecture term of the years 1920–1924 that will be exhibited as part of *See! Colour!*, specifically those to do with colour and how it can be perceived and





James Turrell, Ganzfeld Photo: Holzherr.

determined. Steiner was a prolific lecturer and 24 drawings from the Steiner estate have been included to demonstrate the intellectual and artistic range of his thought process. The pedagogical drawings, which were executed on a black background save for one, demonstrate his skill as a lecturer, philosopher, and artist, utilising both text and image, and were incredibly influential upon af Klint.

Hilma af Klint, a Swedish-born abstract painter, has only recently been internationally recognised for her work, though she had a long career, passing away at the age of 81 in 1944. She was interested, like Steiner, in the accessibility of the spiritual world through inner development, and eventually became a follower of Steiner's Anthroposophic movement. Though she painted primarily abstract paintings, her work precludes Suprematism, with a visual vocabulary reminiscent of the work of Kasimir Malevich and Mark Rothko. Her large, monochrome colour fields seem to emanate emotional qualities, just as her structured, geometric paintings exist as a precursor to Bridget Riley and Op-Art.

Her work is diverse in terms of styles and influences; af Klint famously explored the possibilities of automatic drawing, years before the Surrealists began their experiments into automatism. Her interest in the occult and the paranormal led her to become a member of "the Five", a group of five female artists who shared the same philosophical and intellectual ideas and spiritual beliefs. Though af Klint is often criticised for being slightly too eccentric (e.g. she believed she was the conduit for "Higher Masters" in another dimension), which could perhaps explain the delay in her coming to prominence in the art historical world, her work has an aesthetic, modern feel that preceded her contemporaries at the time. The interplay between figurative elements and geometric shapes are highly structured and finely executed on the canvas, in a way that undermines the initial feeling of spontaneity that her works convey. Visually her work is quite different from that of Turrell's, but they are similar in their investigations into colour, light, and the way the environment impacts

upon the individual. Turrell said, when describing his skyspaces: "The gathered starlight will inhabit that space, and you will be able to feel the physical presence of that light", and it is this interaction between the body, the physical environment and space, which *See! Colour!* will impart to the viewer.

Robert Smithson once remarked in a 1969 discussion on Land Art that: "Photographs steal away the spirit of the work." It is an interesting point, and one that Walter Benjamin first touched upon in his seminal text, *The Work of Art in the Age of Mechanical Reproduction* (1936). Numerous texts have since been written and many discussions held, to elaborate and pontificate on the essence of the art work and whether it is still valid as it exists in its reproduction document or photograph. This is an argument that necessarily arises with Turrell's work as it is typically specific to the site and the viewer's experience within the installation. These secondary works by their very core cannot capture the actual experience of being witness to the artwork or installation, but Biemond would argue that he is "programmatic and positive about so-called secondary works." He believes they are not devalued in any way via reproduction, just as the Chinese Terracotta Warriors are not devalued when exhibited at the British Museum. They can still be appreciated for their artistic base value outside of their original site, just perhaps not on the same level. This exhibition allows the audience to view Turrell, af Klint, and Steiner's work next to a new primary installation (Turrell's new skyspace) as well as secondary works, thereby allowing them to view the way in which Turrell has appropriated new technology into his work in comparison to earlier work. Each of these artists utilise the physical environment and the individual's aesthetic perception of it, to create a new way of understanding colour and light, and as such, *See! Colour!* is aptly named.

See! Colour! opens 15 May - 2 October at Kulturhuset in Järna, Sweden.
www.seecolour.se

Niamh Coghlan



James Turrell, *T Glass*. Photo: Holzherr.

Myth-Making and Childhood Anxieties

Bound

WITH MATERIALS TAKING PRECEDENCE, TWO NEW SITE-SPECIFIC WORKS
EXPLORE THE NATURE OF NARRATIVE CREATION AND MEMORY.

The body in art is nothing new. In the last 60 years, through the ear and nose sculptures of John Baldessari, Judy Chicago's *The Dinner Party* (1974-79) and Magdalena Abakanowicz's *Nierozpoznani* (2002), this focus has been brought down to the composite elements of the human form. Furthering this discourse, a new collaboration will concentrate this elemental focus through the work of Alice Anderson and Kate McGwire and their use of these basic components, reflecting not just the human body, but in the work of McGwire, nature itself. Each artist is contributing a site-specific sculpture in All Visual Arts' new permanent space, with the works creating a monumental and immersive experience, overpowering the space with their otherworldly presence.

Alice Anderson and Kate McGwire both work in sculpture, but with varying approaches to the medium. Anderson has engaged in a continual narrative based around childhood anxieties and synthetic dolls' hair, in the same red as her own hair, which has dominated her work. Last year she filled Rifleman with thousands of metres of the material, flowing organically through the rooms and along the façade in an extraordinary cross-examination of visual motifs from her childhood and the fictitious nature of memory. McGwire creates sculptures that interrogate the essential duality between the senses and reason that lies at the heart of human existence. Feathers have featured prominently in her work since 2007, representing this duality in the animal kingdom. Inherently beautiful, sensuous and unique, their roots lay the practicalities of the warmth and transportation of the birds from which they come. With a common desire to create site-specific works on a monumental scale, McGwire says of the collaboration: "Alice and I have wanted to work together for a while. AVA has been brilliant in that they've trusted in our joint vision and given us free rein to make whatever we wanted."

Anderson's *Fort-Da* comprises ropes of the red dolls' hair repeatedly wrapped

around a three-metre bobbin. It is part of a full body of work referencing notions of childhood memory that will be shown at the Freud Museum from 15 April to 5 June. *Fort-Da* was a game invented by the grandson of Sigmund Freud when he was just one-year-old, which evoked profound memories of Anderson's own childhood rituals and anxieties of losing her mother: "The terrible fears I used to have when I was a child left alone at home for many long hours." Anderson describes the rituals that she would invent "to calm my anxieties" including "undoing the threads from seams and winding these threads around parts of my body and other objects." As the ritual grew, Anderson turned the focus in on herself, and began using her hairs in place of the threads. Even today with her incredibly long follicles, you wonder if Anderson maintains this ritual of comfort and anxiety outside of her artistic practice.

The ultimate theme and tool in Anderson's work is this recollection of memory. In these recollections and interrogations Anderson recognises the emotional nature of time in the human mind, and how our memories, particularly of our childhood, are manipulated by the passing of time to become something entirely new, something so unrecognisable from the actual events (of which we can of course never prove, only reminisce) as to be almost a work of fiction. "I play with the dislocation of time in the same way that children construct parallel worlds." Through these ideas of childhood ritual, Anderson also speaks of its ramifications outside of the family: "I am interested in the emotional tensions that occur as a result of the exercise of power. The family is the footprint of all political organisations. It's an original unit where we have many aspects of relationships and cultural traditions. In the mother-daughter relationship, there aren't two actors, but three. Power is the third element."

In this manner of repeatedly referencing her relationships, psychoanalysing and questioning the boundaries of time, it is apt that a substantial body



Kate McGwire, *Corvid*. All Visual Arts, photography Tessa Angus



Alice Anderson, working on *Housebound*, photography Tessa Angus. All Visual Arts.

of Anderson's work should be showing at the Freud Museum. Its combination of the analytical with art and science, paralleling not only Anderson's studies into memory, but also her use of the scientific and the synthetic in evoking the organic. Anderson's works at the Museum focus on Anna Freud, daughter of the great psychoanalyst and pioneer of psychological studies. At the Freud Museum, Anna's loom is appropriated for Anderson's sculpture as the dolls' hairs are woven into ropes and bindings, which are then used to create *Grids* and *Confinement Room*, referencing not only the repeated ritual of weaving on a loom, but also the suffocating nature of family relationships. For Anna, practising in her father's field, his reputation must have been overwhelming, and the tautly formed, claustrophobic ropes of the works reference this, alongside Anna's own decision to remain in the family home long into adulthood: "Knowing that Freud stated once that the activity of weaving was a cover for 'genital deficiency' [I had] to have her loom as a starting point of the exhibition!"

In a long tradition of female artists, Anderson explicitly references her own body in her work. The dolls' hair is inherently wound into Anderson's identity as a redhead, carefully considered, and methodically wrapped all over its surroundings as a maternal feminine force, enveloping the atmosphere and the viewer in its beauty and benevolence. But Anderson argues too for a juxtaposition in the work through the masculinity of the regimented grid system: "The conjunction of the masculine associations of the grid, with its claims to disembodied abstraction, with the corporeal, feminine associations of the dolls' hair."

Similarly to Anderson's use of dolls' hair, McCWire has increasingly been using birds' feathers as the building blocks of her work. McCWire's *Corvid* is a huge, jet black, feathered serpentine being, that becomes an imposing force beside Anderson's childlike creation. Tightly wound around itself, it is an endless being with evocations of power and restraint, and McCWire's choice of crows' feathers creates an ominous alliance with this most foreboding of birds: "Throughout history, crows have been regarded as deviant, as the bearers of bad news. I've tried to make it look as though it's writhing, as though the deviant is in the process of becoming more aberrant. For me, it's as if the material, and

thus *Corvid*, becomes a physical manifestation of a state of mind."

The materials contrast with the synthetic nature of Anderson's dolls' hair in the nomadic manner of their collection and inherently organic qualities: "You could see the pairing of the two as a kind of dialogue between the perfection of nature and the imperfection of man ... I've only ever used organic materials, or products of organic materials such as paper." Using feathers over the past few years, McCWire is attracted to their otherness: "When you find one on the ground they always look so utterly separate from the bird they've been discarded by. It's difficult to imagine when you look at a quill that this flesh-less stem was once attached to a bird."

Thus, *Corvid* addresses the process of ritual and myth-making, and the manner in which we still partake in traditions today, unaware of their creation and original circumstances. In questioning these accepted notions, and subverting the context, McCWire can lead the viewer to challenge the status quo. McCWire is fascinated by "the way we can be drawn to certain materials, but repelled by them at the same time – the familiar, when seen out of place, can throw you out of kilter. I'm slowly exploring that fine line, trying to subtly unsettle the viewer in some way." Through using the feathers from crows, the artist engages in the predator-prey dichotomy: "The work's very existence relies on the fact that these birds are shot for being pests, for damaging crops and killing off fledgling birds." Collecting feathers after these culls, McCWire describes her relationship with the materials as "more symbiotic than predatorial."

This juxtaposition is continued in the subversively aggressive form. This aggression when combined with Anderson's *Fort-Da* creates an immersive body of work that questions our part in the environment and the otherness of materials, not only from people, but also from animals, once they have left the body. Taking on the cylindrical nature of life, these new installations reference their materials through a constant process of loss and renewal.

Bound is on until 30 April. For further details visit www.allvisualarts.org.

Ruby Beesley

Below: Alice Anderson, *Power Figure*.
Right: Alice Anderson, *Power Figure 4 – Parents*.
Bottom left: Alice Anderson, *Power Figure – Asleep*.
Bottom right: Alice Anderson, *Power Figure – Family*.



A Reaction to Globalised Production

Making Is Thinking

15 INTERNATIONAL ARTISTS EXHIBIT IN ROTTERDAM, IN A GROUND-BREAKING EXHIBITION THAT
DECIPHERS NEW MEANING WITHIN THE DIFFERENCE BETWEEN MAKING AND THINKING.

The difference between production and consumption informs group show *Making Is Thinking*, curated by Zoë Gray and assisted by Amira Gad at the Witte De With Center for Contemporary Art, Rotterdam. Featuring the work of 15 artists, the show approaches a multitude of oppositional relationships, including form and content, thinker and maker, as well as conceptual and applied arts at a time when such debates are needed. As far as metaphors go, a separation between mind and body could easily describe increasing divisions between government and populace in a world driven by industrialised wants and needs.

The exhibition contemplates labour divisions that emerged from factory systems at the start of the Industrial Revolution in 18th century Britain; then known as the workshop of the world. This transformed Europe and the United States' productive capabilities, irrevocably changing societies in the process. Citing Matthew Crawford's book, *The Case for Working with Your Hands: or Why Office Work is Bad for Us and Fixing Things Feels Good* (2009) Gray explains: "Crawford makes various salient points about the way the mechanisation of labour and [Henry] Ford's creation of the assembly line [at the start of the 20th century] divided the craftsman's skill into the manager's knowledge and the workers' labour – a division that persists today in many fields. It is as if know-how was split in two: know and how. This has had wide-reaching ramifications on all areas of work and education – artistic or not."

While manufacturing processes separated concept, materiality and making, the traditional crafts diminished, as did the presence of the craftsman's hand, something Rita McBride's inkjet prints of pre-digital French curves and engineering tools evoke. As technology continues to evolve alongside the expanding industrial model, the distance between human input and industrial output widens, with efficiency, productivity and progress continuing to fuel a globalised reality where nations are organised under the industrial hierarchy

of primary, secondary and tertiary industry. Looking at Dewar & Gicquel's enlarged necklaces combining worry beads with battered helmets in *The Hairdresser's Birthday Treat* (2006) and wooden shells and cars with cricket bats in *Cocoa Tourism* (2006), the industrial legacies of imperialism, trade and consumption remain largely unresolved.

But do we have reason to fear those dark Satanic Mills that created a reaction against industrialisation in the 19th century Arts and Crafts Movement, led by William Morris and John Ruskin? Gray observes current parallels, but does not succumb to moral judgements. "An interest in craft is re-emerging in part as a reaction to the globalised economy and its re-localisation of production. However, for Ruskin, there was a close association between craft and morality, something that contemporary theorists of craft such as Glenn Adamson are keen to avoid. It would be naïve nowadays to suggest that craft is good, while industry is bad; things are not that simple ... The most interesting artists have always been those who combine brilliant ideas with exciting forms. I'm not so interested in the presumed division between making and thinking as in their fusion. The title establishes equivalence rather than opposition."

This invites a non-hierarchical assessment of art and life in a mechanised world nearly a century after the Duchampian readymade marked an artistic separation between thought and practice, commonly pinned on *Fountain* (1917). The industrially-produced urinal was presented, and rejected for lack of artistic integrity, as the world's first fully industrialised war was raging, forcing society to re-examine its structured reality on all levels, from methods of warfare to the relief of bodily urges. In doing so, Duchamp exposed divisions between designer, maker, and user as large as those between factory workers supplying weapons to frontline soldiers to those managing the conflict. This reclaimed thought and perspective in a society numbed by mindless mass-production



Alexandre da Cunha
 Background) *Green Fountain*, 2009.
 Courtesy of the artist & Vilma Gold, London
 Dimensions variable.
 Foreground) *Kentucky Macramé*, 2010.
 Courtesy of the artist & Dennis Braddock & Ms. Janice Niemi
 Installation photo Witte de With 2011: Bob Goedewaagen.



(Background) William J. O'Brien, *Untitled* 2009. Courtesy of the artist; Shane Campbell Gallery, Chicago; Marianna Boesky Gallery, New York. (Right) Alexandre da Cunha, *Palazzo* 2009. Collection: Peter and Helen Ross, London. Photos: Paul Grandhouse, 2009.

and divided by the actions produced from it.

As Teppei Kaneuji's reference to Babel in *Tower (Movie)* (2009) remembers, enforced divisions can lead to chaos and decline, both individually and collectively. Sometimes, the body needs the release of creative expression without being restrained by conceptual structures, as the immediacy of small, spontaneous acts using everyday items in Koki Tanaka's video montage *Everything is Everything* (2006) suggests. In the case of William J. O'Brien's coloured pencil and ink works on paper exploring colour, shape and line, instinctive expression can manifest as rich meditations. Though in certain circumstances, it can also come to resemble O'Brien's installation (*Untitled*), *Topical Descent* (2010), containing explosive, childlike outbursts on paper exuding violent spontaneity not unlike the way individuals might react to discipline, or how suppressed groups might resort to protest.

"The mechanisation of labour and [Henry] Ford's creation of the assembly line [at the start of the 20th century] divided the craftsman's skill into the manager's knowledge and the workers' labour."

In this sense, the works on show reveal innate conflicts that exist when concept manifests in reality; as with any idea, from an architectural design to a political ideology, formation demands continuous trial and error – making and thinking – directed by circumstantial factors. From Eva Berendes' combination of found ceramics with painted silks spray-painted by the artist to Julia Dault's site-specific bended Plexiglas and Formica compositions titled according to the date and time they were made, crudely anchored to the gallery wall, to Edgar Leciejewski's insular photographic *Wands (Walls)* series (2008) that systematically documents his own studio, there is a sense that the process of making liberates latent thoughts not yet fully formed. The importance is to allow ample room within rigid processes for such concepts to reveal themselves physically, while still allowing room for them to grow.

Alexandre da Cunha appropriates mop heads – a domestic material, used in this instance to create an extravagant hanging screen in the case of *Palazzo*

(2009) or in turning a plastic planter filled with concrete into an exotic macramé art object in *Kentucky Macramé* (2010). Deconstructing the mop's materiality, da Cunha's crafted process recognises the hidden potential of a replicated object with a singular role. This creative response re-invigorates the industrialised domestic space with new possibilities, proving that anything can change into something else should we allow it to happen.

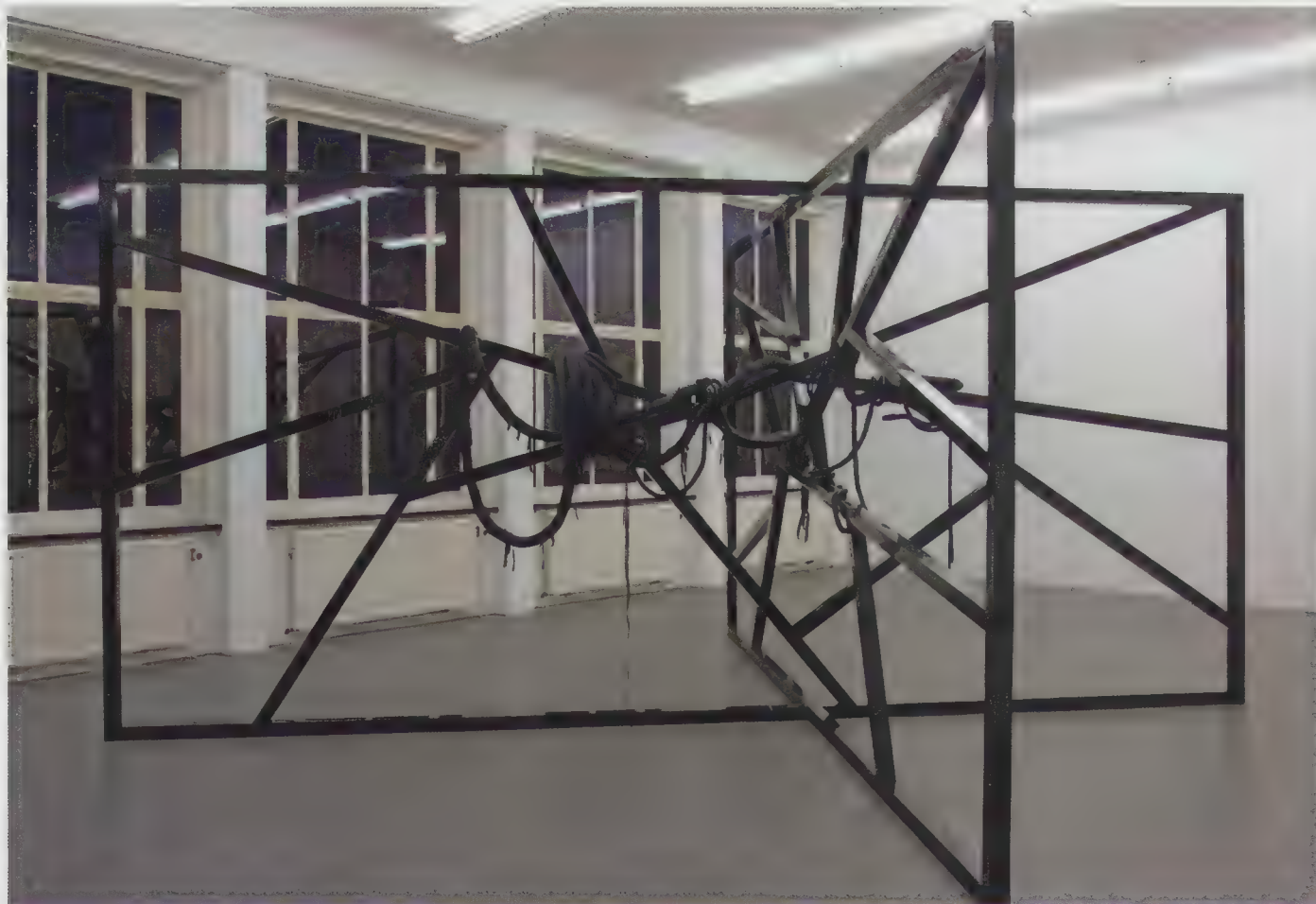
This adaptive quality is necessary not only in the creation of a single artwork, but in the entire process by which art is created, presented and perceived. Discussing the political potential of art to change things, Ane Hjort Guttu writes in the exhibition catalogue: "I'd like to see art emancipated from itself to a greater extent so that we can experience it as an expression of the humanity that lives in all of us, and on which everyone can draw." This inclusivity is explored in Hedwig Houben's *Colours and Shapes, A Short Explanation of My Artistic Practice* (2010).

Taking on anthropomorphic qualities, five shapes represent artistic practice, from instinctive making, to evaluation and analysis, revealing the process of conception, production and evaluation and thus including the audience entirely in the creative process.

Guttu's 2009 series of 20 black and white photographs portraying three-dimensional shapes discovered in the attic of Oslo's former national college of arts and crafts invites similar engagement. Titled *Static Dynamic Tension Force Form Counterform* (2009) after the project undertaken by college students between the 1960s and 1980s, Guttu revives the virtues of making by elevating educational studies to high art through photography. Observing her young son create readymade compositions around the house in video *How to Become a Non-Artist* (2007) she notes: "Eina got the impression that objects only become interesting when they are photographed." As a viewer, objects become more interesting when they are actively perceived on a more conscious level.

"Quoting Berendes, it is more about a question of reception; of how we have a more tactile approach to the applied arts, a greater proximity to the way items are made, as compared to our reading of fine art, where the concept has become all-important," Gray explains. Perhaps this outlook is closer to Duchamp's





Eva Rothschild, *SUPERNATURE*, 2008. Courtesy of the artist & The Modern Institute / Toby Webster Ltd., Glasgow.

intent for the latrine than its common association as benchmark upon which the traditional process of making is rejected in favour of a conscious critique on practice, exemplified in Lawrence Weiner's notorious *Declaration of Intent* (1968), which stated that thinking could replace making.

When explaining video work *About the Good and the Bad Sculpture* (2009), Houben notes that divisions between two objects into "good" and "bad" creates a duality that demands constant reinterpretation. In this sense, the potency of the readymade does not lie in the need to challenge or reaffirm its authority, but in its continuing – and developing – relevance. For example, how far do *Handcrafted Pick-axe* and *Handcrafted Trowels* (2003), handmade tools fashioned by Wilfrid Almendra with Dewar & Gicquel to look like their mass-produced counterparts, really challenge Duchamp's industrially-made wood and iron snow shovel *In Advance of the Broken Arm* (1915)? Gray posits; "In a sense, this absurdly time-consuming activity is a complete reversal of the readymade." Conversely, as *Fountain* critiqued mass-production in the early 20th century, these contemporary "handmades" carry a similar reminder; though technology and industry directs the way we live, we still have the physical and mental tools to create new possibilities from existing realities.

But does this require a re-assessment of value in a world in which economy often overrides humanity? "It is absolutely about questions of value. Time is the most precious 'commodity' today and several of the works in the exhibition explore how we spend our time, and what value that activity is given." Gray uses Hans Schabus' *Der Turmbau zu Babel* (2010) as a case in point. In a sequence of framed jigsaw puzzles completed over one winter named after Bruegel's 16th century painting *The Tower of Babel* (1563), Schabus presents the puzzles on their reverse side. "Doing jigsaw puzzles is perhaps the least respected pastime, requiring little skill, but infinite patience. What does it mean when an artist such as Schabus presents these mute puzzles as highly eloquent artworks about art and work? What value do we put upon it? These are extremely interesting questions to me."

After the rise of boom-time artists in the late 1990s and early millennium, exemplified by Hirst, Koons and Murakami, who all worked within a factory-

based practice that often saw them oversee production of ideas rather than making work themselves, the role of the artist is a contentious issue from the perspective of human skill, monetary value and market integrity. Following the economic crash in 2008, does this more materialised, tactile approach reflect a change in perception of worth? Gray responds: "I think the term 'tactile art' is misleading. For me, Koons' work is extremely tactile. However, I do see a certain backlash against, or perhaps reassessment of, the dematerialised, globalised world in which we live in the West today. Across society there is a renewed interest in re-taking control of making processes as a way of becoming more engaged with and responsible for the things that surround us."

By challenging the industrial process, artists are taking steps towards reconciling the negative impacts of industry and the opportunities it represents. Eva Rothschild's formalist sculpture *SUPERNATURE* (2008) exists on three levels of the industrial process; mass-produced PVC sheets are wall-mounted to reflect a wooden frame designed by Rothschild and fashioned by technicians intertwined with leather and rope-like forms, hand-woven by the artist and assistants. "These different forms of making come together in one impressive work, which for me suggest a 'return to nature' of a piece of modernist sculpture as it is overgrown by the concrete jungle," explains Gray.

In the end, when it comes to making and thinking, or thinking and making, what's the difference? Either way, everyone needs to see, feel and understand. With the industrial age hurtling into an unknown future as evidenced in the nuclear crisis in Japan, the rise of China and India as industrial nations and their metamorphosis into consumer societies, *Making Is Thinking* is a timely and relevant exhibition. Along with the rising oil prices caused by political turmoil in North Africa and the Middle East, flexible re-unification of body and mind, craft and industry, artist and audience, production and consumption and a myriad other dualities prove useful in a world grappling with readymade structures desperately in need of re-evaluation, resolution, and inevitably, re-construction. Visit www.wdw.nl for tickets and information.

Stephanie Bailey



Places, Strange and Quiet

Wim Wenders

EXPLORING THE MOMENT, HIGHLY ACCLAIMED DIRECTOR AND PHOTOGRAPHER, WIM WENDERS, BRINGS HIS DISTINCTIVE STYLE AND SENSITIVE IMAGERY TO LONDON.

While scouting for locations for his film, *Paris, Texas* (1984), Wim Wenders embarked on a long, circuitous road trip around the American West, taking pictures of deserted one-horse towns, neglected billboards and half-demolished buildings. Seduced by the decrepitude of the scenes he found, he became interested in photographing things “already half eaten away by the elements and in the process of disappearing.”

Wenders began to travel to towns far too remote to set up shooting a film, but that were easily accessible with his collapsible Plaubil Makina camera. Somewhere between Odessa, Texas and the sleepy Las Vegas, New Mexico, he began seriously taking photographs in their own right, separate from his feature-film preparation. As a new exhibition of his photographs at Haunch of Venison, London, makes clear, the intervening period has seen Wenders develop a distinctive photographic style, characterised by large-scale images of unglamorous corners, neglected buildings and overlooked viewpoints.

Entitled *Places, strange and quiet*, the exhibition dove-tails Wenders’ parallel career as a filmmaker, mirroring his travels to film locations and film festivals around the world. As curator, Claudia Stockhausen points out, visitors to the show who choose to look for “hints to his filmography will be pleasantly surprised to find Wenders searching for something different” in his photographs. While many of the photographs are taken on location for films such as *Palermo Shooting* (2008), *Don’t Come Knocking* (2005), *Tokyo-Ga* (1985) and *Paris, Texas* (1984), it’s as if the photographs are the negative or flipside of Wenders’ artistic sensibility, captured moments without the need for filmic conventions such as narrative or character development. “Photography”, Wenders has commented, “gives me comfort for all the films I didn’t make. This is because there is no need for history. There is just the moment!”

At the beginning of Wenders’ film *Alice in the Cities* (1974), writer Philip

Winter, played by Rüdiger Vogler, traverses the United States by road, taking hundreds of photographs with a collapsible SX-70, the prototype Polaroid camera. His stacks of snaps are endless visual notes towards an overdue journalistic commission that he can’t get started on because he’s overwhelmed by a drifting existential angst and underwhelmed by the procession of motel rooms, the radio-stations and the T.V. commercials. Back in New York, and on the verge of abandoning the job to return to Germany, he visits a friend who suggests his obsession with taking pictures comes from a desire “for further proof that it was really you who saw something.” It’s a quintessential Wenders film, his first foray into the road movie genre, and his first film to explicitly theorise about the medium of photography. In the character of Philip, Wenders combines a restless, drifting spirit, an obsessive need to take photographs and existential angst, all three of which so define his aesthetic, especially in his photographs.

In *Street Corner, Butte Montana* (2003) a bright red fire hydrant sits on the pavement like a punctuation point to the road’s yellow lines. Outside a corner thrift store, a damaged lamppost leans across the road as if it could snap at any moment, while a grid of telephone and electricity cables criss-cross beneath a saturated blue sky. Across the street, the buildings are almost indiscernible in gloomy shadows. This deceptively complex visual composition is pregnant with loneliness, emptiness and anticipation. As the actor and artist, Dennis Hopper, once said of Wenders’ photographs: “You notice each detail and imagine or feel what might have taken place there ... They evoke a sense of loneliness very much like an Edward Hopper painting.” And just as Edward Hopper’s paintings seem to sit poised on the threshold of narrative, as if suppressed desire or violence were about to rise to the surface, so do Wenders’ photographs convey a tension between what we think might occur or have



Wesley Wenders, (detail of) *San Raffaele Palermo, 2007*, Courtesy | Banca di Venezia



Left: Wim Wenders, *The Red Bench, Onomichi* 2005. C-print. Courtesy Haunch of Venison.
Bottom left: Wim Wenders, *The Old Jewish Quarter, Berlin*, 1992. Lightjet print, Courtesy Haunch of Venison.
Below: Wim Wenders, *Cemetery in the City, Tokyo*, 2008. C-print. Courtesy Haunch of Venison.



occurred in these neglected street corners, and a serenity from embracing the undramatic and the quiet.

The pictures span a period of 25 years and are taken in a wide range of locations including Salvador, Palermo, Onomichi, Brisbane, Armenia and the United States. Like the wandering drifters around which so many of his films are based, the diversity of these locations reveals Wenders' own fidgety nomadic tendencies. Wenders' photography embodies the postmodern nomad as theorised by Deleuze and Guattari. They convey a sense of the inability to see things from one point of view or standpoint, and an almost inexhaustible quest to avoid settling for the status quo. He has said in interviews that he sees himself as "first of all a traveller, before being a director, or a writer, or a photographer." Since photography's invention, it has gone hand-in-hand with travel, with

"I seem to have sharpened my sense of place for things that are out of place. Everybody turns right, because that's where it's interesting, I turn left where there is nothing! And sure enough, I soon stand in front of my sort of place."

exploration and discovery. As Susan Sontag wrote in her classic series of essays *On Photography* (1977): "The camera is the ideal arm of consciousness in its acquisitive mood." For Wenders, the camera in question is usually analogue. He has spoken in interviews of his reluctance to use digital cameras because of the tendency for the photographer to speculate in advance, while taking the picture, about how the image will be manipulated afterwards. In Wenders' view this prevents the digital photographer from observing the scene properly, because the mind has already moved elsewhere, further forward, to the editing stage. "I think back then [before the digital age] you had to admit yourself to the landscape, if you photographed landscapes."

It follows from this aesthetic choice that many of Wenders' images are

characterised by marks and puddles that other photographers might be tempted to retouch or erase, such as the imperfect blotches on an otherwise sparkling Palermo promenade in *Sun Bather, Palermo* (2007). The pavement blemishes are a counterpoint and an antidote to the garish polka dots on the pristine sun-loungers, and add to the sense of loneliness and emptiness that the picture conveys. This picture is unusual in the exhibition, in that it's one of only a handful in which a human being features in the shot. Hunched over with one elbow on his knee and his back to the lens, the sunbather could be quietly contemplative, or discussing business on his mobile phone, it's hard to tell. With his bronzed back and canary yellow swim shorts, the photograph seems to frame the sunbather as a part of the furniture, a part of the scene, rather than as the focus of the shot, which could be either the foregrounded polka dot beds, or at the back of the shot, an imposing and rocky Sicilian hill.

Wenders' photographs bear comparison to the influential photographers of the Düsseldorf School who emerged during the 1980s under the tuition of Hilla and Bernd Becher. In his use of large-format printing, Wenders' work recalls the oversized industrial and commercial scenes of Andreas Gursky and the oppressively large-scale, sky-scraper-lined streets in the photographs of Thomas Struth. Gursky and Struth's subject matter mirrors the size of their prints, tending towards the busy and the monumental, but it seems important that Wenders' lens veers towards neglected and decrepit spaces. It seems important in this regard that Wenders, the slightly older artist, born in 1945 in a Düsseldorf torn apart by war, focuses on quiet, abandoned and often damaged places, whereas the younger artists reflect the dynamic and stifling onslaught of post-war capitalism. In *The Old Jewish Quarter, Berlin* (1992), Wenders photographs boarded up windows and decrepit stonework on a nondescript street, daubed



with numerous splurges of red spray-paint. Ambiguously horrific and peaceful, the marks look alternately like open-wounds and poppy-heads.

The Red Bench, *Onomichi* (2005) shows an empty red bench overlooking the frame of a metallic turquoise railing, and behind it the dull grey painted wall of a battleship. *Onomichi* is a city in the Hiroshima prefecture and is one of the locations that Japanese filmmaker Yasujiro Ozu used to shoot his famous film, *Tokyo Story* (1953), on which Wim Wenders reflected enthusiastically in his essayistic documentary film *Tokyo-Ga* (1985).

For *Tokyo-Ga*, Wenders travelled to Japan to see if the world that Ozu's films capture was still there, or whether the heady pace of post-war modernisation had obliterated it. It's also a meditation on Ozu's films and a study of his technique. Ozu was famed for his "tatami-shot", where the camera was positioned low, as if from the viewpoint of someone seated on a tatami mat. The empty red bench in Wenders' picture is a kind of homage to Ozu and his grounded observations. The unoccupied seat is a recurrent image in Wenders' work. The first Polaroid we see Philip take in *Alice in the Cities* is of a deserted lifeguard's seat on a beach. Empty seats are also a recurrent theme in many of Wenders' photographs in *Places, strange and quiet*. It's as though the empty seats invite the viewer to inhabit the landscapes in his photographs. They're also an indication of the photographer's restlessness, always a stranger, always on the move, the photographer positioned behind the seats, rather than settled atop one.

Open Air Screen, Palermo (2007) features an audience of uninhabited plastic orange chairs in front of a blank stage. Set out in neat rows, frayed at the edges with the odd skewed chair, and under a canopy of a single obstructive palm tree, the empty seats convey a lonely awkwardness in anticipation of the outdoor screening. The ground is grey and dusty, irregularly pocked by miniature sprouting archipelagoes of green weeds. The sky looks vague,

overcast and heavy, as though a curtain of rain were about to drop. It's a classic example of the strange and easy-to-neglect scene that so enchants Wenders: "I seem to have sharpened my sense of place for things that are out of place. Everybody turns right, because that's where it's interesting, I turn left where there is nothing! And sure enough, I soon stand in front of my sort of place. I don't know, it must be some sort of inbuilt radar that often directs me to places that are strangely quiet, or quietly strange."

People are notably absent from most of Wenders' photographs, but there's usually a trace that there have recently been people present, a man-made object of some kind, or in a number of pictures, scrawled graffiti. In *Eastern Germany, Gortitz* (2006), on a pale stone building with curved arched windows, upper-case black spray-paint letters depict the slogan, in English, "CRUSH CAPITALISM!" The dot of the exclamation mark is a crudely drawn star. Sitting proudly above the graffiti, and in the straw colour of sandstone, the arches almost look like faded McDonald's Golden Arches.

Wenders' frontal shot doesn't seem to interfere or pass comment on the scene, merely presenting it baldly for what it is. It's a captured moment before the town council gets the slogan wiped off. The graffiti is a momentary trace of human presence in an otherwise deserted picture, conveying at once a presence and an absence. As so often in Wenders' pictures, the most strongly felt presence is Wenders himself. Though never present in front of the lens in these pictures, these strange and quiet photographs amount to a cumulative portrait of a subtle, exploratory and restless artistic consciousness. As Wenders puts it: "The camera works both ways."

Places, strange and quiet opens at Haunch of Venison, London on the 15 April and runs until 17 May. For more information visit www.haunchofvenison.com

Colin Herd

Iconic Image-Making

Pedro Janeiro

TO STAND UP IN THE WORLD OF FASHION PHOTOGRAPHY TAKES HARD WORK, SKILL AND ENDLESS AMOUNTS OF CREATIVITY. PORTUGUESE-BORN, PEDRO JANEIRO, IS A RISING-STAR IN THIS GENRE.

Fashion photography remains one of the most desirable disciplines. Holding this position provokes debate when discerning the relationship with other photographic genres. Because of its commercial nature, staged sets, controlled lighting and overall aesthetic, in the pecking order of photographic image-making, this type of photography attracts less attention in the gallery and museum circuit, not being recognised as “serious” to the same degree as other photographic sub-genres. However, for mass appeal, these images withstand — think about the lasting endurance of Richard Avedon’s *Brigitte Bardot* (1959), Corinne Day’s young *Kate Moss* (1990), and Rankin’s *Debbie Harry* (1998).

Portraying a set of values, a luxurious lifestyle and an ideal; its messages are often criticised. Paradoxically, because of the image’s position in popular culture, photographers have to work harder, and equally audiences are wiser. The overt nature of consumerism means that society is more commercially aware, and therefore fashion images need to transcend aesthetics in order to become iconic and resonate within the larger cultural whole.

Pedro Janeiro (b. 1982) is one of Portugal’s latest exports. As a fashion photographer, he aligns himself more within the confines of cinema. His seamlessly beautiful images could be stills from a film set and often present a stark contrast between location and beauty. Speaking an untold narrative, his pictures imbue an exciting and imagined world. Janeiro’s love of the cinematic is apparent. Upon visiting his website, a film begins — a beautiful woman, a classic car — drama and excitement. However, as the film continues, Janeiro is on location at work; like his models, he is setting the stage, creating a persona signifying that the artist and his work are one.

Janeiro’s clients include *FHM* and *Vogue* (Portugal). It’s only a matter of time before his images are everywhere, and being one of Portugal’s rising-stars, we caught up with him to find out more about his work and future plans.

IN CONVERSATION WITH PEDRO JANEIRO

When and how did you first become interested in photography?

I was drawn to photography from an early age. I always had some sort of connection with art, because Vila Nova de Cerveira, the town where I grew up had a major biennial. If I remember correctly, my first picture was taken at the beach on a sunny day with a disposable camera; I was probably five or six years old. As I got older, my interest in photography grew, and I continued to experiment with the medium, but it wasn’t until I was a teenager that I realised it was my dream to become a photographer. Later I studied at IPF (Portuguese Institute of Photography), and then I started working as an assistant to several photographers to improve my skills, and finally became a professional photographer.

The world is saturated with editorial/fashion images, they have become “familiar” to viewers. As a fashion photographer, how does your work stand out?

With the development of technology, from digital cameras and post-production software, to the Internet and online magazines, the world of photography has been flooded by people who are pursuing a dream. Digital photography has opened many doors, and the Internet has become a fantastic way to reach more audiences, so I think its integration into the medium facilitates rather than hinders it. However, as a result, we’ve had an increase in the volume of fashion photography. With regards to my work, I always try to make creative images, with quality production, editing and lighting. I have even tried whenever possible to introduce a cinematic element to the images. So all these factors together give an overall polished effect, and grab people’s attention.





© Pedro Janairo.



© Pedro Janairo.



© Pedro Jancato.



© Pedro Jancato



© Pedro Janeiro

The fashion and advertising world can be associated with the artificial – how would you agree or disagree with this statement? Is there more to it than the glamour?

Yes, indeed the fashion world has always been associated with the artificial. A fashion background is a business, and as such, the images are made for a commercial purpose. However, I think there is an element of it that happens in a more artistic way. Regardless of whether it's painting, photography or reportage, we know that images are sometimes manipulated or even staged for the purpose of creating an end result that appeals to people.

In a fine art context, your images tell a story, what's the narrative structure involved?

I like to think that I can create images that cause people to imagine the before and after of the moment. The creation of cinematic photographs is one of my goals, and really signifies the role that cinema plays in my life and overall work.

Do you feel fashion photography and editorial images are mass produced, and how do you feel this affects the notion of the individual in society?

I don't think that it's only fashion photography that's responsible for the mass production of images today. However, I think all these images leave a lasting legacy, and I see it as a positive rather than a negative, because it allows constant access to works by other photographers, and we can gather inspiration and learn from this.

What's the definition of beauty for you?

Beauty can be interpreted in many ways, but photography has to be aesthetically beautiful, graphic, with enhanced colours. It should be an image that we never forget, and it should also transmit sentiment.

Which photographers inspire you and why?

I appreciate many photographers, and I am influenced by Annie Leibovitz because of the feeling that characterises her portraits. Eugenio Recuenco is another inspiration because of his spectacular scenery. The colour and strong imagery of David LaChapelle, and the composition of Joel-Peter Witkin's

work also moves me, as well as Mario Testino, Greg Kadel and Jean-Baptiste Mondino.

Fashion photography is a collaboration between the photographer and model, how do you balance this relationship to get the results that you want?

The model is the most important part of any photo shoot. Their experience is crucial to the camera. Of course stylists, hairdressers and make-up artists are undoubtedly important too. Only when all these elements come together is it possible for a photographer to capture an excellent image. With regards to the lighting and overall image framework, the combined knowledge of all the collaborators is essential to get results.

In terms of your photographic style, would you say there's a common mood or theme?

As for my photographic style, I don't pursue a common theme. My ambition is to create striking images, and if possible to find interesting and distinct locations to stage my shoots. I try to escape the banal when I take photographs.

Tell me about your choice to shoot sometimes in colour or black and white – do you have a preference?

Black and white photography makes the image that little bit more dramatic, sentimental or even expressive. Every case is different, but I always like to shoot in black and white. Sometimes colour is an important factor, but it's up to the photographer to understand what best fits in each image.

What do you have coming up? What's next for you?

Right now, I have some projects in hand, working in editorial, and I have plans for the future that may alter the direction of my photographic career. I'd like to try and enter the world of cinema as a Director of Photography. That would be a dream come true.

To find out more about Pedro Janeiro visit www.pedrojaneiro.com.

Cherie Federico





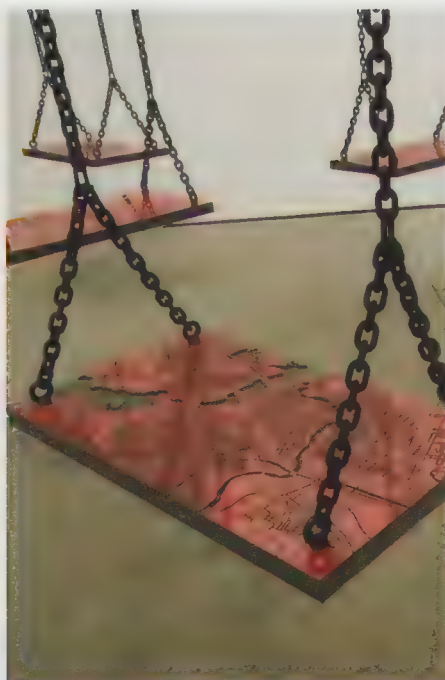
George Shaw:
The Sly and Unseen Day
BALTIC, GATESHEAD
18 FEBRUARY - 15 MAY

In this first historical examination of Shaw's work to date, *The Sly and Unseen Day* brings together 40 paintings from 1996 to the present day. Painted exclusively in Humbrol enamel, and taking the Tile Hill estate on the edge of Coventry as his subject, it would be too easy to interpret the narratives at play in Shaw's work as retrospective – a post-traumatic survey of an impoverished and banal childhood. But the pieces on display at Baltic, which depict unassuming buildings, patches of woodland, pubs that once were community hubs, and the arbitrary details of urban infrastructure deposited by town planners, tell a different story.

Works such as *Scenes from The Passion: The First Path* (2000) and the deeply evocative *The Age of Bullshit* (2010) stand in opposition to the romanticism of decline and the poetics of poverty that have previously been ascribed to these overlooked and unexamined "edgelands" that thrive on disregard. Shaw's complex portrayal of his, always un-peopled landscape represents a form of autobiographical mapping that references the vulnerability and violence inherent in the passage of time. Works such as *Ash Wednesday: 8.30am* (2004-5) and *Scenes from The Passion: The Way Home* (1999) find beauty in the mundane.

Shaw's latest show is an examination of a powerful and precise simulacrum; from the abandoned telephone box to the skeleton of a swing in a playground, he paints scenes that act as silent witnesses to our earliest memories. *The Sly and Unseen Day* is a complex collection of images, but one which expertly manages to conflate the artist's experiences within the collective subconscious.

Bethany Rex



Mona Hatoum: *Bunker*
WHITE CUBE MASON'S YARD,
LONDON
25 FEBRUARY - 2 APRIL

Hatoum's current exhibition, *Bunker*, is based on the theme of geography: it's omnipresent, yet eludes daily consciousness. While concrete references are made to specific locations, the artist encourages viewers to question globalisation and the relationships between different places around the world.

Suspended (2011), on the ground floor of White Cube Mason's Yard, is a series of red swings hanging from the ceiling by black chains. Each swing represents an aerial map of a capital city, however traditional geographic relationships are nonexistent. The cities stand alone without any tangible connection and are frequently at perpendicular angles. It's uncertain whether Hatoum alludes to the transitory nature of urban existence or the isolation.

After the provocative, yet playful installation on the ground floor, the viewer descends into the basement to find a desolate abandoned city. *Bunker* contains 23 skeletons of buildings that correspond to actual structures, many of which are in Beirut. The haunting representation acts as a warning of what can happen to our world if violence continues. *Bunker* takes on the actual feel of a cityscape as viewers circulate throughout the hollow steel structures. Also in the basement is a series of three maps of Beirut, Baghdad and Kabul. Each map has delicately incised convex and concave craters relating to the disruptions of a landscape by conflict.

The three works are all visually stunning, yet the beauty requires greater contemplation of human nature and global affairs on the part of the viewer. Though Hatoum is not calling for idealistic universal peace, she begs awareness and consideration of what the future may hold.

Emily Sack



Kateřina Šedá: *Líšeň Profile*
MILLENNIUM GALLERY,
SHEFFIELD
2 MARCH - 30 MAY

Kateřina Šedá is one persuasive woman. Either that, or there's something she isn't telling us about her latest project, *Líšeň Profile* (2010). Including facial profiles of 500 participants whose profiles reflect the landscape of the town, Šedá questions the crucial dimensions of daily life, relationships, individual and collective identity and the production of meaning in differing cultural contexts. Šedá has both commissioned and curated a fascinating investigation into a community's relationship to her hometown of Líšeň in the Czech Republic.

Working with participants from across the Czech Republic, the installation tells an intricately woven story; the centre of the town of Líšeň was once marked by the market place, the focal point of which was a church, however much like when Tesco opened a store in a place of worship, a supermarket suddenly appeared on the square. Šedá's aim is to document how such physical changes affected relationships within the community.

At first glance, the volume of drawings on display is overwhelming and their context unclear. However, this exhibition is just as much about the participants as the artist herself. In fact, exploring the additional elements of the exhibition confounded initial expectations. Šedá has worked with all areas of the community to produce this body of work, which introduces an element of the unknown.

As the heart of the community dispersed, Šedá reunited it through the creation of a new shared experience. It's an inspiring project and one which makes you wish you were part of it, though perhaps not the one with a facial profile that resembled a mountain range.

Bethany Rex

1 George Shaw, *Ash Wednesday: 8.30am* 2004-5, Humbrol enamel on board. Courtesy Wilkinson Gallery, London.
2 Mona Hatoum, *Suspended* 2011, 1.1m x 1.1m x 1.1m, red and black, 110% and 100% cotton, 110% and 100% cotton, 110% and 100% cotton.



Thomas Wrede: Anywhere
GALERIE WAGNER + PARTNER
BERLIN
18 FEBRUARY - 9 APRIL

Since the late 1990s, the German photographic artist, Thomas Wrede, has explored the desire to experience nature through landscape photography in various series of works. Wrede stages his photographs with carefully crafted models and alterations that at first glance appear to be a "real" part of the setting, but upon closer inspection are shown to be interventions in the landscapes.

Anywhere leads through snow covered fields, deserted beaches and housing estates, playing with scale and perspective, causing the viewer to be drawn into a world of ambiguity and timelessness. The large-scale, colour photographs have a cinematic quality, and the models reference a number of media images already in the viewer's mind, giving the impression of already knowing the landscape. Wrede's use of the familiar, such as islands in a South Sea paradise or urban high rise apartments, appears at once to be hallucinogenic and also touched with hyper-reality. The careful use of lighting adds to the atmospheric quality of the landscapes and creates photographs that are not only intriguing, but beautiful, with a dream-like quality.

It is reminiscent of the work of Gregory Crewdson and Cindy Sherman, who both stage photographs of imagined scenes that heavily reference cinematic imagery and give the viewer a sense that they have already seen the setting many times before. Whilst there are parallels to this in *Anywhere*, Thomas Wrede has created a world that is his own and that questions the viewer's relationship with landscapes and the often idealistic manner in which one desires to experience nature.

Kathryn Evans



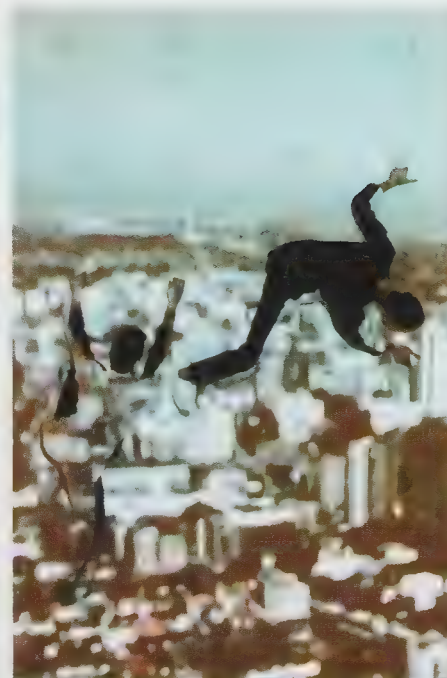
Simon Starling
RECENT HISTORY
TATE ST. IVES
5 FEBRUARY - 2 MAY

Presenting work produced in the last five years, *Recent History* is the largest exhibition of Simon Starling's work shown in Britain since he won the Turner Prize in 2005, for *Shedboatshed*. To accommodate the show, Tate St. Ives has reversed the sequence of galleries, making for an appropriately counter-intuitive way to experience Starling's art; the process of backcombing through the rooms an interesting analogue to the re-trodden journeys around which his conceptual practice often orbits.

Looking out over St. Ives beach in the centre gallery, Starling has built a large wooden structure, exactly replicating two galleries of The Pier Arts Centre, Orkney. In one of the rooms hangs a painting by Alfred Wallis, and in the other, a video projection by Starling of a self-defeating journey in a wood-burning steamboat, cannibalising the boat piece by piece for fuel. With a characteristically poetic attention to the reverberations of his practice, the shards of boat are analogous to the scraps of board Wallis used to paint on.

In *The Long Ton* (2009) the journey at the heart of the sculpture is the one made by creamily off-white marble blocks, presented as though in transit, hanging from the ceiling by yellow canvas pulley straps. Although they seem to hang in equal balance, one piece is cut from Italian marble, roughly a quarter of the size of the other, from China, reflecting its significantly greater market value, in spite of the shorter distance it has travelled. Whimsical, adventurous and intellectually rigorous, *Recent History* is a thoughtfully constructed survey of Starling's recent work, rooted in his response to the artistic traditions of St. Ives.

Colin Herd



Pioneers of the Downtown Scene, New York 1970s
BARBICAN, LONDON
3 MARCH - 22 MAY

Performance has been an integral part of art since the death of Modernism, but the 1970s saw a proliferation of events borrowed from dance, conceptual art and music, which took New York as their starting point. In the middle of that recession, the trio of Laurie Anderson, Trisha Brown and Gordon Matta-Clark pioneered a new community of performers and participants, taking their work out of theatres and galleries and into streets and restaurants.

Their radically creative approach to art-making remains relevant today in the Barbican's retrospective. Separated into "Downtown New York", "Drawing and Performing", "Urban Interventions" and "Performance and Intervention", the exhibition celebrates the key experiments of their work. While the collection of documentation, including photographs, drawings, videos, recordings, choreography plans and musical scores, are thoughtfully collected to guide the viewer through the works and the artists' processes, the gallery's lower level allows the works to come into their own through actual installations and performance.

Trisha Brown's *Walking on the Wall*, originally performed at the Whitney in 1971, is peculiarly mesmerising as the performers' harnesses rigged to tracks move calmly and aimlessly back and forth. The interactions between each performer are minimal, making the viewer search for them. One of the installations around the performance space is Laurie Anderson's *The Handphone Table* (1978). Intimate and surreal, the viewer is as much a part of the work as the artist, because it only exists on their participation, highlighting the openly collaborative nature that came to define the Downtown Scene.

Ruby Beesley

On a Road to Nowhere

Passenger Side

MATT BISSONNETTE'S NEW FILM EXPLORES THE NATURE OF
DRIFTING THROUGH MUSIC AND NOSTALGIA.

Across the Atlantic there's a strong tradition of road trip films, the bulk of the action based in or around the car and the endless dusty highway ahead. With its sprawling spaces, plethora of drivers and disproportionately large cars (just compare a random selection of cars used in Brussels with another random selection from Philadelphia) these works are an inherently American genre. Matt Bissonnette's latest feature film, *Passenger Side* follows in this long tradition, charting the epic journey of two estranged brothers across Los Angeles and its surrounding environs.

Bissonnette, whose previous films include *Looking for Leonard* (2002) and *Who Loves the Sun* (2006), has created a work based around his characters' floundering 30s. It is a niche of deadbeats, struggling hard to find meaning in their fractured existence, but essentially drifting about town and in and out of the lives of others. He describes his narrative as, "quite loose, and that got me away from worrying about 'the story', which seems to preoccupy a lot of movies these days; I believe Mike Figgis said that stories are killing dreams in movies, and that the best films are like dreams, and he might have a point." Taking place over a single day, *Passenger Side* charts the 37th birthday of Michael Brown, on the morning of which he is persuaded by his younger brother, Tobey, to drive him to a job interview and several errands around the city. Ostensibly unaware of the significance of the day, Tobey is a recovering drug addict who constantly riles his older brother with his laconic attitude to life. As the two brothers drive around Los Angeles it becomes clear to Michael that Tobey is not attending interviews and picking up dry cleaning, but is on the hunt for something of which he would not approve. As we later learn that Tobey is tracking down his drug-addicted ex-girlfriend, Michael's judgement takes a back seat as his endlessly impulsive brother persuades him that he has to help him in his search for the love of his life. Journeying through LA, the two characters take

centre stage and the film revolves around their weird and wonderful musings on life, love and the meaning of it all. In its narrative structure, *Passenger Side* engages in a long tradition of existentialist discoveries of self and the American mid-life crisis. Travelling far and wide, but with little or no interaction with their surroundings, Michael and Tobey are self-contained and self-referential, failing even to recognise the desires and thought processes of their own siblings. It is only on the film's conclusion, when Tobey's ex-girlfriend is finally traced, that we learn the true meaning of Michael's intermittent answerphone messages throughout the film, and gain the full recognition of what he has to lose in Tobey's gain.

Bissonnette explains that the concept of the film was to mirror a Ulysses-style narrative, echoing Joyce's stream-of-consciousness in the immediacy of the two brothers' environment and substituting Leopold Bloom's epic journey around Dublin for the brothers' foray through Los Angeles. "When writing the script, I based it on what I could remember of *Ulysses*, the Irish and Greek versions, outsiders travelling in a sort of foreign land, experiencing life, sex, drugs, religion, whiskey, Cyclops and other stuff." In its wandering format, and with the essential role of the outsider, *Ulysses* can become a clear point of reference. But *that* work was pioneering for its form; the ultimate modern novel, *Ulysses* questioned the very nature of literature, and experimented with a myriad of forms and narrative devices, whereas *Passenger Side* consistently uses the well-loved device of road movie with a sunny, alternative and evocative soundtrack. Because of this, Los Angeles occasionally becomes the focal point of the film – it is almost a destructive love letter to the city – ribald, nostalgic and contemptuous in equal measure. As a Canadian living in the city, Bissonnette recognised its qualities in bewildering the outsider, similar to Bloom's interactions through the streets of Dublin. Furthermore





Bissonnette argues: "Los Angeles seems like a pretty decent representative of contemporary America, and where she might be headed [and it] was planned around the automobile, so if you were going to make a film planned around a car, it seemed like a pretty good bet." The city lays itself bare with all its weird and wonderful characters, presenting opportunity after opportunity for the brothers to stumble across, rejoice in and inevitably move on, unchanged by the experience.

Only LA, with the use of a car, could give such a proviso of oddballs, and Tobey's earlier life as drug addict and social vagrant seems to make him gravitate naturally towards such people. As his brother disappears into a derelict car park, Michael is confronted with a desperate, possibly high, transvestite prostitute, who welcomes herself into the car, chatting familiarly with Michael,

"When writing the script, I based it on what I could remember of *Ulysses*, the Irish and Greek versions, outsiders travelling in a sort of foreign land, experiencing life, sex, drugs, religion, whiskey, Cyclops and other stuff."

before shedding her clothes and masturbating her penis, repeatedly asking the perturbed spectator to watch, and charging him \$40 at the end for the uncompleted climax of her own pleasure. On another occasion, Tobey and Michael visit the set of an amateur porn film, with each of its participants duly uninterested in the shenanigans on camera. Also picking up a horrendously intoxicated and obnoxious party girl, and two illegal workers, one of whom has just cut off his finger, the City of Angels becomes the city of others' demons, with its seedy, exploitative and drug-riddled edges plunged for new material again and again. What's interesting for such a range of extraordinary events, however, is how little they are actually exposed or explored. According to Bissonnette: "That comes back to my *Ulysses* shtick, and I understand both

versions as concerning the protagonist's experience of the land they are travelling in, as opposed to an examination of the land in question ... so the folks they run into do get a bit short shifted."

If the city was never intended as *Passenger Side's* focal point, it is a great supporting act in evoking the sepia-tinged nostalgia of California dreaming. Throughout the film there's an instamatic, retro feel to its cinematography. "I wanted the movie to have a somewhat trippy, dreamy feel, a bit of an *Alice In Wonderland* vibe if you will, and the lazy, hazy days of summer photography worked for that as well." Its misty tinge is coupled with vintage cinematic motifs such as green screen technology to create the impression of a moving landscape. Of course, in today's world of digital technology this method has become so well-known for its fictional, cinematic qualities that it no longer

takes on the appearance of reality and instead creates a kind of third realm of self-consciously, post-modern devices. Bissonnette explains the economic precautions of such a technique: "I'm a big Hitchcock fan, and originally I was hoping to

use rear projection, but it's just too expensive and complicated to mess with these days." Essentially the technique only adds to the film's quality and atmosphere, much to the chagrin of its leads Adam Scott and Joel Bissonnette, requiring them to sit in the car for 12-hour stretches with hot lights shining. This imaginative approach to filmmaking extends right across the work, even to the very core of production. For example, *Passenger Side* is Bissonnette's first film shot on video, which "allowed us to move very quickly, and keep the production loose." Initially sceptical (Bissonnette describes video film as "like sour milk"), the medium works with the nonchalant, scatter-brained feel of the film: "It was fun to get back to gun and run. The way a movie is made has a lot to do with what that movie becomes."



Coupled with this nostalgic, retrospective cinematography, *Passenger Side* is carried to an extent by its soundtrack. Taking songs from Leonard Cohen, Mac McCaughan and Ben Lee, the score is undeniably alternative. It summarises the manner in which Michael is stranded in the past, perpetually denying his old age and philosophising endlessly over nothing in particular, Bissonnette argues: "Since Adam's character Michael is a bit of a Luddite, I wanted the music to have a certain 'mired in the mid-1980s to mid-1990s vibe; conversely, there are worse musical periods to be mired in, like, for instance, now." *Passenger Side* was to an extent led by the music: "I had one or two songs in mind for specific sequences, but mostly I just knew I wanted to use a certain tune, or band, and that bit eventually found the right place to live in the film ... it was all a bit of a Potpourri. That said, the big idea was to find the exact songs that would have been on the cassette that was lying on the floor in the car." It is a device that has been used in countless films before it – *2001: A Space Odyssey*, *Trainspotting*, *The Graduate* and *The Virgin Suicides* came to be defined by their soundtracks. Alongside these, every Tarantino film has re-established this idea, so *Passenger Side* is in good company, but Bissonnette is careful to avoid overkill: "In general, I'm against loads of rock songs in movies, particularly when they are dropped like 'cool' sprinkles on a 'crappy' cupcake."

Aside from the music, *Passenger Side* is essentially character driven, with the dichotomy of Michael and Tobey's approaches and attitudes to life creating the tension that drives the narrative. An intellectual observer and writer throughout his life, Michael seems to envy his brother's spontaneous chaotic existence in spite of the pain it has brought to him and his family. "What we are trying for are very natural, grounded performances that can blow past any 'cliché' problems the character might have, because there aren't any new characters or stories, just fresh ways of attacking them." The narrative takes on a more personal element when it is acknowledged that Tobey is played

by Bissonnette's brother Joel, and Adam Scott who plays Michael, has been a close friend for some years. For Bissonnette, this contributed to an easy-running of the characterisation because he could already imagine how each actor would approach his character: "One of the real benefits of working with people you know is that you can take their character, or parts of it at least, and put them into a made-up narrative. I know Adam and Joel pretty well, and I think I can tune a script to their key. When we work, there is very little direction, which I chalk up to the fit being correct, and so few alterations are needed." In keeping with this discreet naturalistic characterisation, Tobey's drug addiction is only touched upon, it's almost the elephant in the room that defines the tension between the two brothers, until, of course, the film's conclusion, when the real tension is revealed. This provides Michael and Tobey ample opportunity for brotherly jibes, each slightly more vicious than the last as they clearly grind each other's nerves throughout the day's events. But this slightly dry, macabre humour is as much a part of Bissonnette as of his work – on the role of comedy and humour in the film he states: "Both are totally hilarious, though I think comedy is a bit funnier, but that's just me playing favourites."

In spite of the drug addiction, the brotherly squabbles and the selection of social vagrants on its fringes, *Passenger Side* is a light-hearted, laid back exploration on the car and its tape deck – defining how the music and the surroundings can sustain a film of constant conversation and banter. Although both characters have interesting stories, and crosses to bear, each reveals very little through the running time. Like every passing eccentric in the film, it is just a snapshot into their existence, in the long tradition of road movies.

Passenger Side will be showing in cinemas across the UK from 1 April. For further details please visit www.passengersidemovie.com.

Ruby Beesley

UK Film: Global Stage

Tribeca Film Festival

THE UK FILM INDUSTRY HAS TAKEN A FEW MAJOR BLOWS RECENTLY. IN THE FACE OF THIS UNCERTAINTY, BRITISH FILMS ARE BEING PICKED UP BY INTERNATIONAL FILM FESTIVALS: NEXT STOP, TRIBECA.

There is an overwhelming sense of apprehension in the UK film industry at the moment. In July 2010, the Department for Culture, Media and Sport announced that the UK Film Council and all Regional Screen Agencies would be abolished and responsibilities shifted to the British Film Institute (BFI) and a new agency, Creative England with hubs in Bristol, Birmingham and Manchester. It must be noted that since 2000, the UK Film Council has invested over £160m of Lottery funding into more than 900 films, which attracted over 200 million cinema-goers and helped generate over £700 million at the box office worldwide, earning £5 for every £1 of Lottery money invested. Films like *The Last King of Scotland*, *In the Loop*, *This is England*, and more recently, *The King's Speech* are a testament to the wide appeal of British cinema.

Since the UK Film Council was created, the box office grew by 62% (in 2009 it reached record levels of £944 million), with British films accounting for 23% of all UK cinema takings from 2001 until 2009. UK film exports exceeded £1.3 billion, 92% higher than in 2001, so it comes as no great surprise that 11 British films are premiering at this year's Tribeca Film Festival in New York City.

Tribeca Film Festival was launched in 2001 by Robert De Niro, Jane Rosenthal and Craig Hatkoff following the attacks on the World Trade Center, to stimulate the economic and cultural revitalisation of the lower Manhattan district through an annual celebration of film, music and culture. The Festival has screened over 1,100 films from 80 countries and is well known for supporting emerging and established directors. Now in its 10th year, as a Festival, distributor, and Institute, it seems to be rivalling Sundance in its stride.

The 11 British films premiering at this year's Tribeca Film Festival include: Gaby Dellal's *Angels Crest*, Joshua Neale's *Despicable Dick and Righteous Richard*, Jerry Rothwell's *Donor Unknown*, Stevan Riley's *Fire In Babylon*, Michael Collins' *Give Up Tomorrow*, Greg Barker's *Koran By Heart*, Alexandra McGuinness and Brendan Grant's *Lotus Eaters*, Gemma Atwal's *Marathon Boy*, Peter Mullan's *NEDS*, Bill Morrison, Jóhann Jóhannsson, and David Metcalfe's *The Miners' Hymns* and Michael Winterbottom's *The Trip*. These films represent the broad church that is British cinema from documentary to narrative.

This year's Tribeca Film Festival will screen 85 feature-length films, alongside 61 shorts, and offer free online screenings. Spotlight, Cinemania and Viewpoints are three distinct areas of the Festival. Spotlight comprises of 33 films that highlight the works of a wide array of both established and rising talent, as well as recognisable subjects. This exciting mix of current global cinema consists of 16 documentaries and 17 narratives, 16 of which will world premiere at the Festival. In the Cinemania section, viewers can expect an eclectic assortment of eight narrative films that defy genre categorisation; it's a well-rounded spectrum of contemporary genre filmmaking, including science fiction, horror, exploitation and fantasy. Viewpoints, a new addition to this year's Festival, presents 11 narrative features and nine documentaries as a snapshot of international independent cinema that immerses audiences in distinctive perspectives.

A number of British films have enjoyed success in the USA, but contending with Hollywood has given British cinema a distinct reputation, aesthetic and overall feel. The narratives are more complex; with smaller budgets, it's the story that takes precedence, not high octane special effects. With the current state of the film industry, it's of paramount importance that British films continue to appear on the international festival circuit.

Senior Programmer Genna Terranova, discusses what's on offer at Tribeca this year and how British cinema is playing a part in this year's Festival.

What can attendees expect this year as Tribeca celebrates its 10th anniversary? How is it different from previous years?

The 10th year of Tribeca kicks off with a fantastic outdoor public screening of *The Union*, a documentary film by Cameron Crowe about Elton John and the making of his new album. This is a change as we usually do our premieres indoors and this year's event is free. The Festival is on a par with the last few years – 85 films with documentaries, foreign films and narratives from around the world. However, this year we have combined some sections and streamlined the presentation of the films. We now have an expanded Spotlight section and a new section called Viewpoints.



With regards to the Festival's mission, how does Tribeca differ from other American film festivals; what makes it unique?

Tribeca is an American festival, but also an international one. With a home in the melting pot of NYC, we serve a diverse and sophisticated audience. You can find popular films, personal films, documentaries of all sorts and foreign films in a selection of just 85 or so feature films. NYC is the media capital of the world and films that play at Tribeca attract great media attention and exposure as well as industry attention.

There are 11 UK titles featuring at this year's Festival, can you tell me more about how British cinema features at this year's event?

Every year we visit the UK with the specific mission of finding films made in the UK that will work for Tribeca. As the number of films that are ready and available changes, so does the number of films we programme. This year was an especially good year for British films and filmmakers in which the timing was right, and the films moved and impressed us.

What do you feel are the defining features of British cinema?

British cinema is always strong from the documentary side, primarily because the filmmakers are incredibly talented, but also because of the community that surrounds it and the financial support available – it's a field that seems to be nurtured. Also, British cinema is well known for its biting and entertaining comedies each year, like this year's *The Trip*.

Over recent years, there has been an increase in British input from directors, actors and filmmakers into the American film industry; why do you feel these collaborations are so successful?

Absolutely, some of the world's greatest cinema talents are British; from actors to cinematographers to directors – they run the gamut. Filmmaking is a huge collaboration and when diverse talents come together from different backgrounds and it works that is a great success.

For the most part, in your opinion, how are British films perceived by American audiences?

American audiences embrace British cinema across the board. The biggest example this year is *The King's Speech*, but American audiences appreciate the diverse British perspective whether it is comedy or drama. Audiences in the USA also follow directing talents, like that of Peter Mullan, who did the memorable and affecting *The Magdalene Sisters*. At Tribeca they will have a chance to see his highly anticipated new film, *NEDS*.

What about the films that will feature in Spotlight, Cinemania and Viewpoints? Can you give me a brief overview of the criteria for these sections of the Festival?

The criterion for these sections is that the film must be a NYC premiere. The Viewpoints' films are unique visions from emerging and established filmmakers from around the globe. Their stories can be personal or their styles innovative. From a comedian running for mayor in the documentary *Gnarr*, to the independent comedy, *Maria My Love*, starring indie darling, Judy Marte, these films exhibit voices and stories that are discoveries. Spotlight's films feature recognisable names and popular subject matter. From Carol Channing to Ozzy Osbourne, they are entertaining and appeal to a broader sensibility, but are still packed with independent spirit. Cinemania is an off-the-wall selection of genre, comedy and films that are pushing the envelope to the extreme. This youthful and out-of-the-box section of the Festival represents a part of world cinema that is just plain fun with some dark and hilarious twists, and blood spatters of course!

The Tribeca Film Festival opens on 20 April and continues until 1 May. For films, tickets and passes visit www.tribecafilm.com.

Cherie Federico

From the director of **PASSENGER SIDE** Starring **LUCAS HAAS** (INCEPTION), **MOLLY PARKER** (THE ROAD) and **ADAM SCOTT** (KNOCKED UP)

WHO LOVES THE SUN

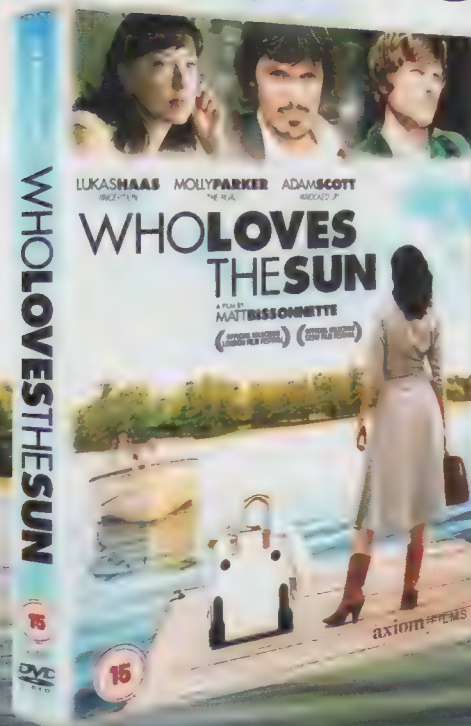
A FILM BY
MATT BISSONNETTE

OFFICIAL SELECTION
LONDON FILM FESTIVAL

OFFICIAL SELECTION
SXSW FILM FESTIVAL

CRITICS' PICK
LA WEEKLY

10 YOUNG AMERICAN MOVIEMAKERS
TO WATCH: MATT BISSONNETTE
THE INDEPENDENT



AVAILABLE ON DVD 22 MARCH

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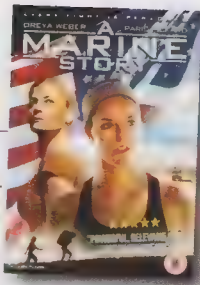


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A Marine Story

Ned Farr
Peccadillo Pictures



The last time writer/director Ned Farr and actress/producer Dreyja Weber teamed up, the result was multi award-winning *The Gymnast*. With the bar set high, it's no wonder that this second collaboration turned into a labour of love.

Self-funded, and making use of "borrowed" locations, this drama examines the profound personal impact of the US military's "Don't Ask Don't Tell" policy.

When Marine Officer, Alex Everett – intelligently portrayed by Weber not as "other" but as entirely ordinary – is forced to return home from Iraq following the revelation of her sexuality, she returns to a vast, desert-like Californian landscape. The setting is perfectly chosen to reflect key themes of alienation and the stripping away of identity.

Also impressive is a scenario that avoids easy clichés. In less credible hands, for instance, it's likely that Alex's relationship with troubled trainee Marine, Saffron (Paris Pickard), would have followed a tired, old trajectory. As it stands, the film is a refreshing reminder that it's possible to explore issues of sexuality without always foregrounding sex.

Grace Henderson

City Island

Raymond De Felitta
Anchor Bay Films



City Island is a touching and funny tale set in City Island, a quaint fishing village unexpectedly located in the midst of the Bronx. This non-sequitur is characteristic of the film, which follows the idiosyncratic lives of a dysfunctional family.

When Vince Rizzo (Andy Garcia) discovers that his secret illegitimate son, Tony Nardella, is an inmate at the prison where he works, he brings him home and employs him as a handyman to give him a chance at life. Tony quickly becomes privy to the family's many secrets, including the youngest son's sexual fetish for feeding large women, and before long the precarious family peace begins to disintegrate.

While the film offers nothing really unpredictable, it is a charming and comedic take on the family dynamic and all of the characters have a depth and tender charisma sweetly offset by absurdity. This is weakened slightly by Emily Mortimer's irritatingly breathless character, Molly, who despite having perhaps the only real unexpected twist in the plot, never manages to seem like more than a superficial foil for Garcia's character.

Bryony Byrne

Archipelago

Joanna Hogg
Artificial Eye



Joanna Hogg has earned an excellent reputation with her 2007 feature film, *Unrelated*. Her latest offering, *Archipelago*, is made in the same vein as her debut, in that it comments on the dynamic and often complex relationships between family members and wonderfully exposes moments of inner-awkwardness.

Edward (Tom Hiddleston) is about to embark upon a volunteer trip to Africa (odd that Hogg didn't choose a country, it's a big and diverse continent), and so his mother organises a family send-off on the Isles of Scilly. With the absence of his father, and his sister's erratic outbursts, the family is at breaking point. What is meant to be a serene family holiday turns into an emotional break-down.

With non-actor and real life painter, Christopher Baker, playing a painter/mentor, there are moments when the dialogue becomes stifling. Long shots and limited camera movement creates a sense of stillness, perfectly embodying the location. It's a new kind of cinema, giving viewers a stilted, but honest, portrayal – and that's the beauty of it, there's very little contrived.

Cherie Federico

The Arbor

Clio Barnard
Verve Pictures



Critically acclaimed upon its release in cinemas last year, Clio Barnard's directorial debut, *The Arbor*, tells the powerful true story of Bradford playwright Andrea Dunbar (*The Arbor*, *Rita*, *Sue and Bob Too*) and her daughter Lorraine. Andrea died tragically at the age of 29 in 1990, leaving 10-year-old Lorraine with bitter childhood memories. *The Arbor* catches up with Lorraine in the present day, also aged 29, ostracised from her family and in prison undergoing rehab.

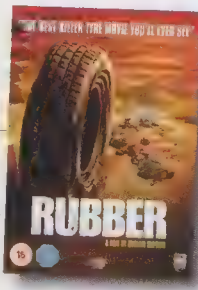
The film is a tragic representation of Lorraine's wasted existence. Emphasised by Barnard's approach, where actors lip-synch to recorded audio interviews with members of the Dunbar family and residents from the Butterworth estate, the tenuous relationship between documentary and fiction, truth and artifice, is laid bare.

Real-life stories of poverty in Britain's forgotten cities are common, and many have found humour in the theatricality of shows like *Shameless*, yet *The Arbor* presents a unique position. Whilst it makes uncomfortable viewing, Barnard's striking film sweetens the grit with real humanity and belief.

Bethany Rex

Rubber

Quentin Dupieux
Optimum



Opening with Stephen Spinella speaking directly to the camera, citing examples of film without reason from *E.T.* to *JFK*, the tone of this film couldn't be any clearer.

Set in the American desert, the narrative unfolds with Robert, a tyre that has inexplicably come to life. Now as a "living" object, Robert rolls through the desert and discovers a telepathic power to blow things up. Starting with inanimate objects, and moving to animals and eventually humans, Robert becomes a force to be reckoned with. An audience watches with binoculars, but then they are poisoned except for one man, relishing his role as the spectator. Eventually, Robert goes on a killing spree, until "he" crosses paths with a beautiful woman, and instead of killing her, "he" contemplates his emotions.

This film is surreal and bizarre, expounding an existential philosophy, and the tyre becomes a metaphor for a larger idea, but just when connections are made, Dupieux cleverly reminds you that there is no reason, and after all you are watching a film about a killer tyre.

Cherie Federico

My Kidnapper

Mark Henderson
Renegade Pictures



In 2003, Mark Henderson, along with six other hostages, was released from captivity in Columbia after being held prisoner for 101 days. Eleven months later, he received an email from "Antonio", one of his kidnappers, beginning five years worth of correspondence. *My Kidnapper* is the culmination of their interaction in which Mark and three of his fellow captives return to Columbia to meet their abductor.

Retracing their steps in the jungle, unresolved issues begin to surface within the group as they try to reconcile how each person dealt with their loss of freedom, the introspection exposing the raw and fluid emotional dynamics binding them together.

While there is a clear desire for redemption from "Antonio" upon meeting Mark, his refusal to have his identity revealed on camera deprives the viewer of a human face with which to empathise and the captor remains disconnected and remote. Yet as a self-authored and front-facing documentary *My Kidnapper* is a cathartic exercise for a director whose search for closure makes for compelling and challenging viewing.

Chris John Brooke

Analogue Sounds in a Digital World

The Making of the Synthesiser

SYNTHESISERS ARE COMPLEX, BULKY AND DIFFICULT INSTRUMENTS, BUT IN MUSICAL CIRCLES, THEY'RE CONSIDERED SOME OF THE MOST BEAUTIFUL. HERE'S WHAT IT TAKES TO BUILD A BEHEMOTH.

Synthesiser is a divisive word. It can bring to mind great musical moments from Roots Manuva, Mantronix, Faithless and Herbie Hancock. Equally, it can bring to mind horrible pop songs, tuneless Casio keyboards or an entire decade – the 1980s – where it seemed to be absolutely inescapable. But whether you appreciate or despise the unmistakeable buzzes, whooshes and chords, the instruments that make them are often beautifully-made, highly prized objects. They are complex beasts, with spaghetti-wires for guts, knobs like scales and the potential to short out an entire city block if mishandled.

The basics of synthesisers run something like this: a very simple sound tone is produced by an electrical signal generator, referred to as an oscillator. Combine this tone with another, and you've got a multilayered sound. Now start throwing in filters, white noise and modulation. Adjust the tone's envelope – how quickly it starts, sustains and ends. Using a keyboard, you can now play the tone at different pitches. While most big synth units riff on this process by adding additional layers of complexity, that's the building block. Almost every synth sound you hear will come from that basic process – and it's a process that can produce almost infinite sounds.

And, like all instruments, synths have their resident grand master. Violins had Stradivarius and pianos had Steinway. Synths had Bob Moog. Moog (rhymes with "vogue") didn't invent the synth, but he was the first to make them commercially available. This happened in the 1960s, after the development of the transistor, an electrical component that allowed some miniaturisation of electronics. Moog, along with his colleague Herbert Deutsch, developed and marketed the Moog Synthesiser. It was beast of a machine, housed in a huge wooden cabinet, festooned with complex circuitry. The moment the Moog Synthesiser came on the market, everything changed. All modern electronic music – from Brian Eno to the Sugababes – can call that moment genesis.

Moog died in 2005. His company still makes synths, which combine the original blueprints and sounds of Moog's baby with streamlined designs and software-driven, rather than analogue, systems. One of their designers is Cyril Lance. He's all too aware of the challenges of building synths. More impor-

tantly, he knows how to meld the visual with the auditory: "There is a real difference between designing a circuit that 'works' in the strict technical (sense) and a circuit that is organic, which connects the musician with the listener. Technical skills can be learned and mastered, but it's the alchemy involved in this magical element that makes designing an instrument much more mysterious."

To actually build one of these beasts, you need a serious knowledge of electronics. Ian Bradshaw is a product manager at Moog's biggest rival: "Most of our products have CPU, and there are a lot of very small components. You need specialised equipment to assemble them. Sub-assemblies are manufactured separately and then brought together for assembly on the production line."

Take the Korg SV1 Stage Vintage Piano. A gorgeous, sleek synth, built in amber housing with a brightly-lit valve nestled in its top left corner; it has a truly incredible sound that is designed to resemble the sounds of classic instruments. Talking about it, Bradshaw says: "A lot of people like vintage pianos, and trying to maintain something like that and physically use it is a difficult thing to do. What we tried to do is to analyse the instruments it's trying to emulate and grab every single detail possible, and then try to put it into one package which was a faithful reproduction. The team that developed the SV1 tracked down these vintage instruments, and they could look at them, take them apart and see exactly how they're made, and why you get the sounds you do."

However, while synth-making is a tricky process dominated by big companies, that hasn't stopped several smaller outfits from giving it a go. Chris Kucinski and Owen Osborn are two college buddies who used their experience in architecture and electronics, and their love of music to begin designing their own instruments. Out of their east coast lab have come such whimsical animals as the single-string flash guitar and the video organ – and their most popular product, the Pocket Piano.

It's a very cute unit, worlds away from a bulky Korg or Moog. In keeping with recent developments, it's fairly small: a rectangular aluminium box with smooth hardwood keys. In their homely workspace, Critter and Guitari assemble each unit by hand, putting them together on paint-stained tables. They build the



circuit boards, capping them with backing plates, and assemble the aluminium panels and the wooden buttons. "The car industry would call it the final mating," says Kucinski (Critter). "When they put the engine in the chassis. At that point, it's pretty much there – it might not have the tyres, but it looks like a car." It's ready to roll out once it's been tested and the final panel has been fitted to the bottom. The Pocket Piano's sound is absolutely remarkable – a huge, warm, fuzzy series of tones that would have Bob Moog nodding knowingly.

The idea was to build a synth that could be taken out of the studio and away from the computer. "A lot of what we do is about ease of use, although we never use those terms by ourselves, but we're interested in space," says Kucinski. "How sound changes in different environments ... The Pocket Piano came about from thinking about this: how do we make a cool-sounding thing that we can take to the woods?"

"A lot of people like vintage pianos, and trying to maintain something like that and physically use it is a difficult thing to do."

Speaking of woods, he's enthusiastic about the role of natural materials in its construction. "Wood is a nice material, and in an instrument with a built-in speaker, it resonates in a nice way. There is a little bit of a tradition in including wood in electronic instruments, like in the older Moogs."

Materials like the wood and metal used in construction impart their own unique quality to the sound. Bradshaw calls it a grittiness and edginess, and it's almost impossible to pin down. The reason that vintage synths are so treasured, and the reason that many contemporary synth-builders put so much effort into copying them, is because of these flaws.

Despite only launching in September last year, the Pocket Piano has found an audience – Kucinski says it has sold upwards of 500 units, and at \$175 a pop, it's a decent source of income. Other companies are more secretive: Korg won't reveal their exact sales figures, although they do say that their most popular unit is their smaller MicroKorg. Regardless, these are still expensive

instruments – the SVI can sell from upwards of £1000.

The synth business is still in fine fettle, with a consistent demand for new products. But in recent years, synth makers have had to compete against software versions: designed to be used entirely on computers, these programs have got just as much complexity and depth as the hardware units, with a fraction of the price tag. Of course, synth makers have one ace in their hand: although it hasn't stopped the software market from growing exponentially, it's awfully difficult to bootleg a hardware synth.

"Bob always said that he felt musicians really connected with their instruments in a way that is very difficult to do with software," says Mike Adams, Moog's President. "I believe that is very true. While the masses are happy with soft synths, musicians really want to connect to their instrument. We service that market." Lance agrees: "While software opens up incredible doors to musicians, I don't see anyone throwing away their Steinway Grand Pianos, their Fender Stratocasters, or their Minimoogs. Our goal is to build timeless instruments for musicians."

This is only part of the reason why hardware synths are so desirable. The other part is a little tougher to pin down. Kucinski gets close to it when he talks about the reactions to the Pocket Piano; once or twice, he says, someone who has bought one has come back to them to show off a sound that, as Kucinski puts it, he and Osborn "didn't think was possible."

Synths are pieces of art that reward constant exploration and repeated use. Like a photograph, a painting or a piece of writing, a synth reveals different levels each time you use it, but the difference is that it demands constant experimentation from the player, and those who explore it often surprise its creators. There's something beautiful about that.

For more information on Korg visit www.korg.co.uk. For Moog, go to www.moog.com. For Critter and Guitari, visit www.critterandguitari.com.

Rob Boffard



Esben and the Witch

HOW POST-PUNK BECAME HAUNTING.

Brighton trio, Esben and the Witch, has been steadily gathering momentum since the release of their debut album *Violet Cries* at the start of 2011. Their uncompromising sound is being heard not only in back rooms and dimly lit bars, but it is also making its way steadily into our musical landscape. We caught up with Rachel Davies, Daniel Copeman and Thomas Fisher to see what it's like to be the band of the moment.

Nominated for BBC's Sound of 2011, what has the past year been like?

To be honest, it's difficult to summarise. A lot has happened; recording, travelling, playing shows, thinking about the record, talking about the record, all things we'd never done to such an extent before. Being nominated was an odd experience, whilst flattering, it carries with it a certain level of expectation that none of us are entirely comfortable with.

Your artwork is well-defined, who's responsible for the creative vision?

All three of us are responsible for the aesthetic; it's of the utmost importance. Rachel specifically came up with the concept for the video. She had the idea years ago and never really considered that she may ever be in a position to realise it. We're really happy with that video because it captures and accentuates the lyrics and music.

Your sound has been described as haunting and ethereal – not necessarily words you'd associate with mainstream appeal – what does your success say about the current state of British music today?

I think that people will always be interested in music with a darker hue. We're trying to write music that's not just haunting, but also at times claustrophobic,

dense, delicate and sparse. Being evocative is key. Having said that, I'm not sure whether we really appeal to the mainstream, I suppose that remains to be seen.

What kind of experience are you trying to create in your live shows?

The aim with the live show is to create something that envelops the observer. We want to generate an environment in which people can forget that they are standing in a venue, so they can be immersed in the music. That's the aim, whether we achieve it or not isn't really for us to say.

You've shared the stage with bands such as The xx and Foals – what was it like being on the road with such established artists?

It is a pleasure to have supported both of these bands; great people and musicians. We take what we can, particularly when we ventured to the USA and Canada with Foals. We don't really know what we're doing when it comes to touring on that scale, so any advice we can glean from those who know what's going on is always appreciated.

What would you like to happen for the band in 2011?

We're on tour at the moment and will be for most of the year. This is something we're pleased about; having the chance to perform the songs from the record gives us the opportunity to reconnect with them. These live forays will be interspersed with the occasional writing and recording that takes place as a matter of course.

Bethany Rex

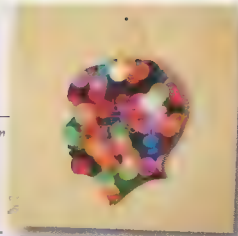
Bibio

Mind Bokeh
Warp

In photography, "bokeh" is the blur created in the out-of-focus part of a photograph and in Japanese the term "boke" also refers to a mental haze. *Mind Bokeh* is the audio equivalent of "bokeh"; an album of hazy layering and delicate nostalgia that encourages soft focus and dispersion of thought. The album's artwork reflects these intentions and illustrates "bokeh", a cluster of colourful lights rendered into the polygonal shapes of an aperture.

Mind Bokeh is Bibio's most accomplished album to date, blending a soulful and vivid assortment of tracks and creating a dappled, uplifting arrangement that teases the senses and conjures up sunblind days of summer. Bibio, aka Stephen Wilkinson, is influenced by a wide variety of musical styles and artists and this album of colourful pop is underscored by diversity; layered and evocative, it's reminiscent of Boards of Canada's dreamy analogue style, a band also signed with Warp.

The whole album has a vintage, grainy sense to it, with elements of the hurdy gurdy and sun-filled funfairs half-remembered. A beautifully bright collection. www.warp.net/records/bibio



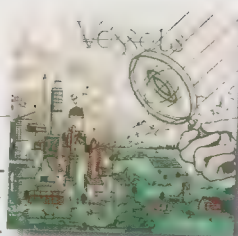
Vessels

Helioscope
Cuckundoo Records

If this second album from Vessels overwhelms, it's more for the test of aural endurance it poses than for being truly groundbreaking. Blending technological experimentation with more traditional musicianship and running the genre gamut from acoustic to Rage Against the Machine style rock, it runs the risk of becoming experiment for experiment's sake.

Heavily percussive with an unrelenting quality almost throughout, it's difficult to imagine a context for this album. Though *Recur* and *All Our Ends* open in the style of indie crowd-pleasers, it's not long before they divert from this path entirely. Similarly, slower, ballad-like tracks like *Spun Infinite* somehow demand maximum alertness, making it impossible to relax and unwind.

So dominant are the instrumental and effect-driven elements of this music that vocals are perpetually muffled, lyrics lost, and along with these, meaning. Vessels is without doubt an ambitious band gaining in reputation, but with *Helioscope*, the boundaries are pushed perhaps a little too far. www.vesselsband.com



Dutch Uncles

Cadenza
Memphis Industries

Having hit *The Times* Ones to Watch 2011 list, Dutch Uncles has a quirky sound. Hailing from Manchester, don't be too quick to attach a genre label. With distinct vocals, and catchy guitar riffs, the album's 11 tracks are incredibly diverse.

Comprising five band members who met at primary school, Dutch Uncles possess a level of cohesion that's only possible by truly knowing each other. In 2009, the band found themselves in Germany recording their first album, but after these adventures, returned to Manchester to record *Cadenza* in a Salford basement.

Starting with the album's title track, *Cadenza*, one thing becomes apparent; they are not just any ordinary Mancunian band. It's upbeat, catchy and unashamed pop. *Dolli*, a mostly a cappella track introduces a rousing sentimentality with hints of James Mercer's reflective starkness. *The Rub* is a contemporary lullaby, all warm and fuzzy.

The diversity of this album is astounding, some tracks will have you swooning, while others pass on by, however the ones that stand out pull the whole album together. www.dutchuncles.co.uk



Bryony Byrne

Grace Henderson

Shirley Stevenson

Timber Timbre

Creep On Creepin' On
Full Time Hobby

Nominated for a Polaris Music Prize for their 2009 debut, *Out of This Spark*, Timber Timbre's latest offering *Creep On Creepin' On* is highly creative. Based in Canada, the band's name Timber Timbre refers to the timber frame cabin where they made many of their early recordings.

Creep On Creepin' On is a deeply provocative and alternative slant to blues, which would be appropriate in a hidden downtown bar – the type where you have to knock three times and say a secret password to gain entry. That's not to suggest that there isn't a wider appeal to this album, because there is, but it's not the type of music you'd hear Chris Moyles playing, and that's a good thing.

With beautiful arrangements by the acclaimed pianist Mathieu Charbonneau and saxophonist, Colin Stetson, this album touches the classic, contemporary and sublime. The album's opener, *Bad Ritual* is rhythmic and captivating. *Woman* is ethereal, recalling the tribulations of any relationship. For a unique experience get this album, grasp it and don't let go. www.timbertimbre.com



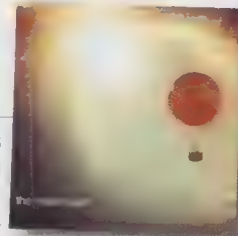
The Robot Heart

Self-Titled Album
Bleeding Heart

The Robot Heart is a quartet described by lead vocalist Tom Marsh as a "family of musicians", resulting in a real intimacy. Born out of Marsh's struggles with substance abuse, heartbreak and the deaths of several close friends, it's reflective, but ultimately affirming material.

Lyrically simple, somewhat repetitious in places – this music achieves a lot of its emotional resonance through an emphasis on melody and haunting vocal harmonies performed by Marsh, Astra Forward, Bob Dingle and Dan Ladd. Indeed, *Raining Stones*, devoid of lyrics save a lush intermingling of "ahs" and "heys" by the four voices, arguably sums up what The Robot Heart does best: gentle acoustic music to relax to, made just challenging enough by its subtly insistent drum beats and occasional forays into electronica.

This is not to say that the album serves only as background music; it should also be appreciated in greater depth, as a deeply personal and surprisingly soothing meditation from a man who, to quote the title track, is *Singing to the Ghost* of his past. www.myspace.com/therobotheart

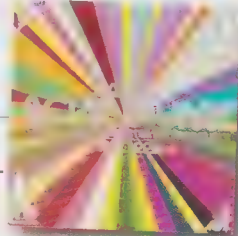


Achilifunk & OJO

Gitano Real
Lovemonk

When the remarkable *Achilifunk* album was released nearly five years ago, it marked the start of something big on the rumba scene and focused attention on the culture and history of the genre – which is one with real authenticity. The history of rumba can be considered as the musical counterpart to Soviet socialist realism in that, during Franco's dictatorship, artists who sang in Castilian, as opposed, to regional languages were co-opted by the regime. That was until artists such as La Troba Kung-Fú translated the musical language of rumba, re-styling it into a blend of frenetic street music and flamenco pop.

Like its predecessors in the trilogy, *Gitano Real* is an eclectic infusion of Txarly Brown's specialist genre, rumba-funk and electronica, and matches homemade guitar tunes with classical elements of the genre including plenty of hand clapping and castanets. Brown has been working with Banda Achilifunk and The OJO, who add their own elements to this unique sound. The result is an album with a sound that is both infectious and enduring. www.myspace.com/achilifunk



Cherie Federico

Grace Henderson

Bethany Rex

An Intimate Performance

One-on-One Festival

BATTERSEA ARTS CENTRE BRINGS PEOPLE CLOSER TO THEATRE WITH THE ONE-ON-ONE FESTIVAL, EXPLORING THE RELATIONSHIPS BETWEEN AUDIENCE AND PERFORMER.

Audience participation in theatre is an intimidating prospect for most people. The idea of being dragged onstage in front of friends and family to participate in a performance is mortifying. Yet, despite this, 2011 is the second year that Battersea Arts Centre (BAC) is staging its One-on-One Festival and tickets are selling fast.

For an event that specialises in extraordinary performances played out for one audience member at a time in a series of intimate one-on-one encounters that's pretty phenomenal. David Jubb, one of BAC's two artistic directors, explains that when they first decided to develop the Festival and celebrate this most intimate of theatre formats they discovered something fascinating: "The people that it's most intimidating for tend to be theatre audiences because they know how awful audience participation can be, so the threat of a one-on-one performance for those particular audiences can be terrifying." This in turn meant that the audience the 2010 One-on-One Festival actually succeeded in attracting was outside the usual pool of theatre-goers: "Whilst the work is the cutting-edge of new theatre practice, it's also really accessible. We were amazed last July because the audience was just so incredibly diverse."

The Festival format offers a great deal of support in encouraging people to experience this sort of work, not least because it allows BAC to present over 28 different performances of one-on-one work over two weeks. This is important with an art form that could potentially attract only a limited number of participants: "One of the risks of the work is that it is ultimately one audience member at a time, so if you present a piece of one-on-one work over a two or three day period it might be that you can only get 60 people to see it." By using the festival structure it means that a larger audience can be built up for the work. It also means that a *communitas* is created amongst the participants: audience members are given stickers to show what sort of performances they've been to so that similar experiences can be shared and discussed. David Jubb explains that last year "people were having quite personal, intimate experiences but then *really* wanting to talk to people about the experiences they'd had. The conversations in the foyer were just remarkable."

This is one of the reasons why BAC built a dining experience into the Festival this year; to further develop and encourage the opportunity for people to sit and share the work that they have seen. In addition to this they are also holding an "Overnight Open Space", giving audiences an opportunity to stay at the building late into the night to confide and partake in discussions about intimacy and performance. The idea of prolonging work and instigating a conversation and a legacy around something like performance, which is by its nature transient, is something that BAC has been working on for some time now. Their "Playgrounding" process was developed in partnership with architects Haworth Tompkins, also the architects for the Royal Court Theatre and the Young Vic. Jubb puts their ambitions very concisely: "Playground projects is about how we use the theatre that we make to leave legacies for the building." In practice this meant opening up 35 new spaces when BAC collaborated with innovative British theatre company, Punchdrunk, to make *The Masque of the Red Death* in 2007 and putting the long-disused chimneys in the building back into action. Now the spaces are used in numerous different ways, for weddings, exams and parties, and the chimneys have been complemented by two woodburning stoves in the cafe/bar area, creating a convivial atmosphere in which to share experiences and thoughts on the events at the Centre.

The One-on-One Festival will contribute to this ongoing objective: this year there is a series of exciting new additions, set in bedroom spaces that have been developed by the artists. These works include *You Only Live Twice (But Die Once)* with Kazuko Hohki and Melanie Wilson's *Self-Portrait with Frida*, in which Wilson has created a room reminiscent of Frida Kahlo's bedroom and encourages the audience member to partake in the making of a self-portrait to contribute to the surroundings. Jubb explains how these commissions will enrich the building: "Once the One-on-One Festival finishes, we'll have six very uniquely different bedrooms all having been created and used in the Festival and those unique worlds will each become a residency space for artists and they'll be able to stay in the building for up to four months at a time to live and work and eat and sleep." The addition of resident artists to the Battersea Arts



Centre means that the venue will develop a kind of society and exist as a fully living, breathing building. This change appears to be one of those defining moments in an organisation's legacy and Jubb is confident that having the artists living in the Centre will have a profound impact. Inspiration doesn't work 9 to 5 and the artists in residence programme is designed to further encourage the flexible nature of creativity and an intimate relationship with the building and its many functions.

Intimacy seems to be the cornerstone of the projects commissioned and created by Battersea Arts Centre, evidenced by their support of one-on-one theatre: "We're really excited about it as a form, because it's ultimately about the relationship between an artist and an audience member, and what can happen. It's quite exciting and visceral; it gets to the heart of what theatre is." If theatre is designed to stimulate and affect people then the One-on-One Festival

"We're really excited about it as a form, because it's ultimately about the relationship between an artist and an audience member and what can happen. It's quite exciting and visceral; it gets to the heart of what theatre is."

certainly achieves this; it offers a unique combination of performances, many of which are highly personal and some of which are extremely challenging, and Jubb remarks that last year there were a number of people profoundly moved by their experiences.

There is a degree of intensity that accompanies these searching performances, though, which may make some people uncomfortable. One piece in particular that comes to mind is Adrian Howells' *The Pleasure of Being: Washing, Feeding and Holding* in which the audience member is fully bathed, fed and then hugged by the artist. This level of closeness crosses the boundary of most people's comfort zone; however the beauty of this Festival is the way in which it can connect to the individual and the reasons that people do choose to participate in Howells' piece can be intensely personal. Last year a woman attended the Festival specifically to partake in this performance: her mother

had been ill for six months and she had started to bathe her and care for her and she wanted to stand in her mother's shoes for a day and learn what that experience was like.

Jubb is aware that people have varying degrees of comfort and boundaries, though, and the Festival is carefully curated to appeal to a range of tastes. Ten different menus are offered, with choices from "Dreamy" to "Immersive" and an accompanying "chilli chart" in the nature of Indian restaurants, demonstrating the intensity of the experience: "While some of it is challenging or personal, there's lots of other work that's fun and playful." In spite of this, it seems that the challenging menu was the one that sold the quickest, proving that many people are open to pushing themselves that bit further.

From the projects they run it's clear that Battersea Arts Centre is passionate about theatre re-engaging with audiences, something which is entirely necessary if theatre is to continue to occupy the position it does within the British arts scene. Jubb is adamant that theatre has to retain its dynamism if it is to remain a relevant art form: "I think one-on-one work is another iteration of how theatre refreshes itself and reminds itself about how it must be live; it's doing that job of reminding all theatre-makers and audiences of the vital nature of the art form." In a landscape where our priorities over the arts are constantly shifting, events such as the One-on-One Festival are crucial in bringing people closer to theatre and keeping it significant to our times.

The One-on-One Festival takes place at Battersea Arts Centre until 9 April and the ongoing work of their resident artists and other theatre-makers can be seen at their tri-weekly Scratch nights. Scratch nights take place on Thursday, Friday and Saturday evenings and are a place to watch work grow and to share feedback on ideas. Please visit www.bac.org.uk for more information and tickets.

Bryony Byrne

SPRING AT SADLER'S WELLS



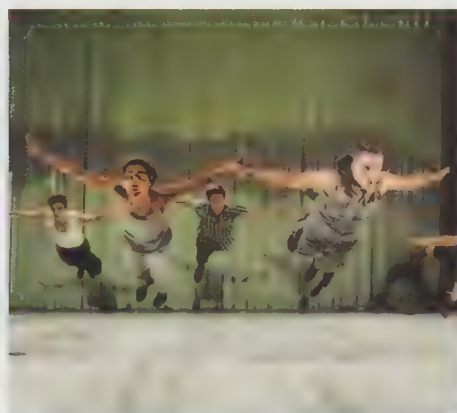
Maria Pagés &
Sidi Larbi Cherkaoui
Dunas

Thursday 5 - Saturday 7 May



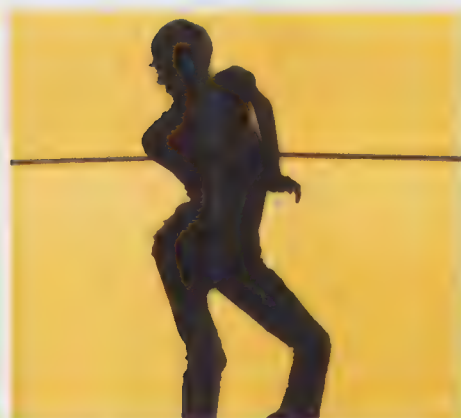
Dave St-Pierre Company
Un peu de tendresse
bordel de merde!

Thursday 2 - Saturday 4 June



Jasmin Vardimon Company
Yesterday

Thursday 9 & Friday 10 June



Teshigawara / KARAS
Mirror and Music

Wednesday 15 & Thursday 16 June



Sol Picó Dance Company
El Llac de les Mosques

Thursday 23 & Friday 24 June



les ballets C de la B
Gardenia

Wednesday 29 June - Saturday 2 July

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Live On Stage

5 RECOMMENDED THEATRE PRODUCTIONS THIS SEASON.



1 The East Pier

The Abbey Theatre, Dublin, Ireland

Written and directed by Paul Mercier. *Until 16 April*

The East Pier is the second of two new companion pieces by Paul Mercier commissioned by the Abbey Theatre, and continuing the theatre's commitment to encouraging new work by Irish playwrights. Jean and Kevin vowed they would never part. A lifetime later, one January afternoon in a small harbour town, their paths cross once again; a chance encounter between two stray souls who discover they are still as deeply connected as they are strangers to one another. *The East Pier* is a poignant and insightful portrait of the dreams, fears, failings and opportunities that course through our lives.

Box Office: +353 (0)1 87 87 222. www.abbeytheatre.ie.



2 Chouf Ouchouf

Southbank Centre, Queen Elizabeth Hall, London

Groupe Acrobatique in collaboration with Zimmermann & de Perrot. *21 - 25 April*

Following the run of their outstanding show *Taoub* at Southbank Centre in 2006, Groupe Acrobatique de Tanger return this Easter with their exciting new dance theatre project *Chouf Ouchouf*—Arabic for “Look, but take a real good look!” Weaving together contemporary performance and traditional Moroccan acrobatics, *Chouf Ouchouf* is presented in association with Crying Out Loud. It's a witty and highly skilled evocation of the energy, danger, joy and urgency that can be found in a Moroccan medina, giving audiences a daily snapshot of life in Tangier's old quarter. Box Office: 0844 875 0073. www.southbankcentre.co.uk.



3 Tender Napalm

Southwark Playhouse, London

Written by Philip Ridley, directed by David Mercatali. *19 April - 14 May*

Tender Napalm is Critics' Circle winner Philip Ridley's first world premiere in three years and presents an intricately woven high-concept two-hander, exploring the relationship between two people (Vinette Robinson and Jack Gordon) and the violent world that surrounds them. Explosive and savagely romantic, the play revises the language of love and examines the challenge that love faces in the midst of catastrophe. *Tender Napalm* reunites Gordon with Ridley following his role in the playwright's 2010 film *Heartless* and is a bravura display of the theatrical world of barbaric beauty and soaring poetry that characterises Ridley's work. Box Office: 020 7407 0234. www.southwarkplayhouse.co.uk.



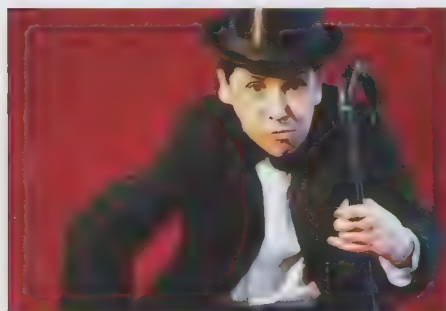
4 The Lady in the Van

Liverpool Everyman and Playhouse, Liverpool.

Written by Alan Bennett, directed by Sarah Esdaile. *10 - 14 May*

Alan Bennett has a very unusual neighbour. Parked at the bottom of his garden is a van. With a lady in it. Miss Shepherd (Nichola McAuliffe) is a curious and enigmatic woman. Alan knows very little about her. She used to drive ambulances in the war, might have been a nun, sells pencils and pamphlets and has an unexplained aversion to piano music. *The Lady in the Van* is based on renowned British playwright Alan Bennett's own recollections of the indomitable Miss Shepherd and is, as with any Bennett play, a beautifully observed, sharply intelligent and wonderfully witty drama. Box Office: 0151 709 4776.

www.everymanplayhouse.com.



5 Kafka's Monkey

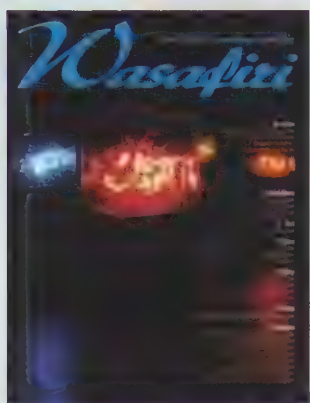
The Young Vic, London

Based on *A Report to an Academy* by Franz Kafka.

Adapted by Colin Teevan. Directed by Walter Meierjohann. *19 May - 11 June*

Colin Teevan's compelling adaptation of *A Report to an Academy* reveals a world in which humans seem ape-like and apes humane. Brutally imprisoned and desperate to escape, the ape-man reveals his rise through the ranks of the beasts to become a master of the “civilised world” — a walking, talking, spitting, smoking, hard-drinking man of the stage. This witty, heart-rending tale explores the struggle to belong while remaining forever an outsider — a theme with powerful contemporary relevance in our world of cultural and political migrancy. Box Office: 020 7922 2922. www.youngvic.org.

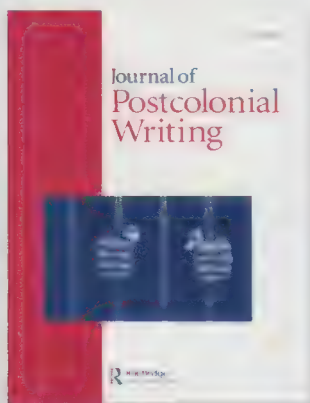
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The first 2011 issue includes fiction from Toby Litt and Bina Shah, and interviews with Richard Ford, Hanan Al-Shaykh and Mohammed Uma.
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The inaugural **New Writing** lecture will take place at this year's Great Writing conference in London on 18-19 June. Find out more:
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Submarine

Joe Dunthorne
Penguin



Now an acclaimed film of the same name by Richard Ayoade (of British comedy, *The IT Crowd*), *Submarine* has shot to stardom quickly and Ayoade was astute in grabbing this gem to develop for his directorial debut. Refreshing and quirky, Joe Dunthorne's debut novel takes a hilarious and wry look at adolescence through the eyes of 15-year-old Oliver Tate.

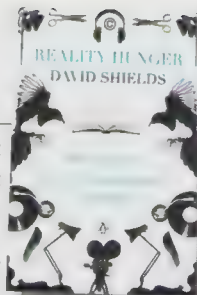
Blessed with an over-active imagination and a self-centred perspective on life, Oliver is convinced that he holds the answer to everybody's problems. He commences a misguided campaign to restore his parents' love for one another, pens a self-help handbook for the bully victim and attempts to lose his virginity to his pyromaniac girlfriend, Jordana.

Adrian Mole for the new generation, Oliver Tate is a wonderfully bright narrator and Dunthorne captures the bittersweet melancholy of the teenage years with great wit and honesty. A brilliant coming-of-age tale, *Submarine* is a must-read and Joe Dunthorne is an astounding new talent on the literary scene. Await his next offering with bated breath.

Bryony Byrne

Reality Hunger

David Shields
Penguin



Is the novel dead? Is art theft? Can you copyright reality? These are just some of the questions asked (and answered) in David Shields' highly controversial manifesto, *Reality Hunger*, now out in paperback.

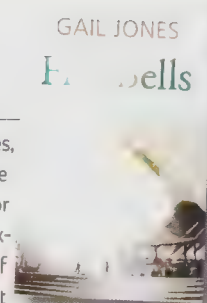
Shields' book is split into 26 lettered sections; each section consisting of a variety of numbered assertions, declarations and opinions. There are 617 of these short and pointed paragraphs – most can be read in isolation but it is far more interesting and rewarding to read them in sequence, gradually building a picture of Shields' over-arching argument – that the novel is an outmoded, nostalgic art-form that has no place in the modern world. Shields champions a new way of writing that is based wholly on reality.

His movement doesn't yet have a name, but its purpose is to trounce traditional modes of literature that Shields views as "terribly contrived" and to promote the kind of novels "which bear no trace of being novels." Contentious, provocative but riveting – *Reality Hunger* is a must read for anyone involved in the arts.

Rachel Hazelwood

Five Bells

Gail Jones
Harvill Secker



Australian writer, Gail Jones, twice nominated for the Orange Prize and once for the Man Booker Prize, explores the lives and pasts of four strangers in her latest offering. Meeting in Circular Quay, the site of the Opera House and the Sydney Harbour Bridge, the four strangers' lives intersect through one single dramatic event.

Each character is dealing with complicated burdens from the past, preoccupied by secrets and culpability, Jones writes each character's apprehension in a deeply affecting way. Ellie is troubled by her sexual experiences as a girl; Pei Xing struggles with her imprisonment and parents' death in the Chinese Cultural Revolution. Catherine is bereaved by her brother's tragic death in Dublin, and James grapples with guilt for a tragedy that he takes responsibility for.

Throughout the course of the day, the characters' lives intertwine, creating a series of parallel narratives. Jones' writing style pays homage to many great writers of the past, but she adds her own creative twist to this engaging and passionate novel.

Shirley Stevenson

Protest Stencil Toolkit

Patrick Thomas
Laurence King



Barcelona-based Patrick

Thomas, has created the essential toolkit for the graphics of protest. This comprehensive book contains 46 die-cut stencils and a stencil typeface that can be used to create slogans and visual messages. It's tempting to go straight outside and start marking your territory, however there is a wider message at play here.

Over recent years, street and guerrilla art has become increasingly popular and rather than being considered destructive, it has taken on a new meaning in our contemporary landscape. Taking a significant step towards the democratisation of the practice, David Cameron chose to give Barack Obama one of Ben Eine's typographic works; an artist known for using the underpasses, bridges and train carriages of south London as his medium.

Protest Stencil Toolkit builds upon this relationship between stencil art, social consciousness and bringing art to a wider audience. We can't all be the next Banksy or Blek le Rat, but with this book of classic symbols from great protest movements as well as new images reflecting contemporary concerns – we can certainly try.

Bethany Rex

In the Face of Silence

Christophe Agou
Dewi Lewis Publishing



Presenting an intimate

portrait of the lives of French farmers from the Forez region, on the eastern side of the Massif Central, *In the Face of Silence* is a powerful and emotive account. Agou grew up in this area of France, so it was this local knowledge and sensitivity that enabled him to form such profound and personal relationships with his subjects.

With text throughout by John Berger, the narrative presented is that of a labour intensive, hard and enduring life. This is not the picture of France that comes to mind when you codify the country – think about the swanky Riviera, snow covered Alps, Bordeaux wine or Parisian haute couture.

Agou won the European Publishers Award for Photography with this portrayal. He was moved by the authenticity and genuine nature of the people he encountered. The images included are not exactly aesthetic, but their honesty makes them incredibly appealing. Provoking a reaction and creating an experience that encourages readers to ask questions about Agou's subjects, which is exactly why this book is a resounding success.

Shirley Stevenson

Ursula von Rydingsvard: Working

Patricia C. Phillips
Prestel



This informative text surveys the life and

work of Ursula von Rydingsvard. Born in 1942 in Germany to Polish and Ukrainian parents, she spent her early years moving between refugee camps after Germany's defeat in 1945, and her family eventually settled in the USA in 1950.

It wasn't until the 1970s that she started to create large-scale site-specific sculptures with her signature material – cedar. Creating works that are labour-intensive, these monumental pieces reference familiar objects.

Von Rydingsvard's art is deeply personal, confronting the artist's hardship and sense of exile. Phillips' detailed essay on von Rydingsvard's life and work is sensitive, yet critically engages with the works and presents an overview of the artist's four decade career. On display in many public galleries and outdoor spaces, von Rydingsvard's sculptures are beautiful, and contemplative. This text is an essential tool, not only for understanding von Rydingsvard's works, but for trends in contemporary sculpture in general.

Shirley Stevenson

Intellect

Atomic Postcards Radioactive Messages from the Cold War

By John O'Brian
and Jeremy Borsos
ISBN 9781841504315
Paperback | £29.95



Atomic postcards created and disseminated a public image of nuclear power. Presenting small-scale images of test explosions, power plants, shelters and long-range missiles, the cards were produced for mass audiences in China, the United States, the Soviet Union and Japan, and link the multilayered geographies of nationalism and tourism. With 150 full colour reproductions of cards and handwritten messages dating from 1945, *Atomic Postcards* offers a fascinating glimpse of a time when the end of the world seemed close at hand.

Girls! Girls! Girls! in Contemporary Art

Edited by Lori Waxman
and Catherine Grant
ISBN 9781841503486
Paperback | £19.95



Since the 1990s, female artists have led the contemporary art world in the creation of challenging and critically acclaimed artworks depicting female adolescence. *Girls! Girls! Girls!* presents essays and full colour images from established and up-and-coming scholars who address a variety of themes, including narcissism, nostalgia, and post-feminism with the goal of approaching the overarching question of why female artists are turning in such numbers to the subject of girls – and what these artistic explorations signify.



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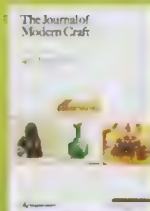
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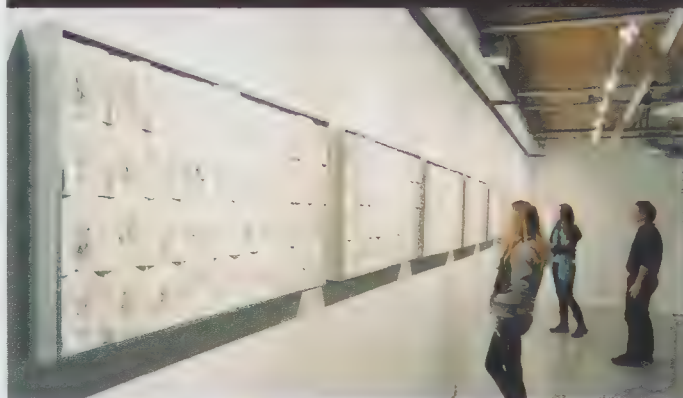
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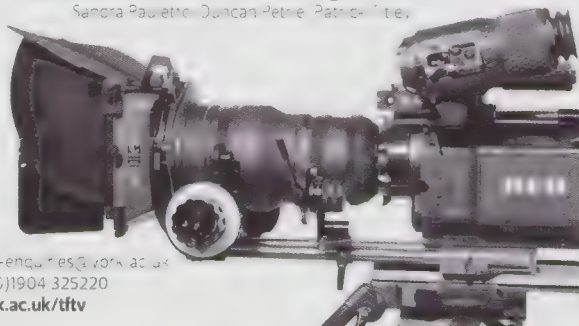
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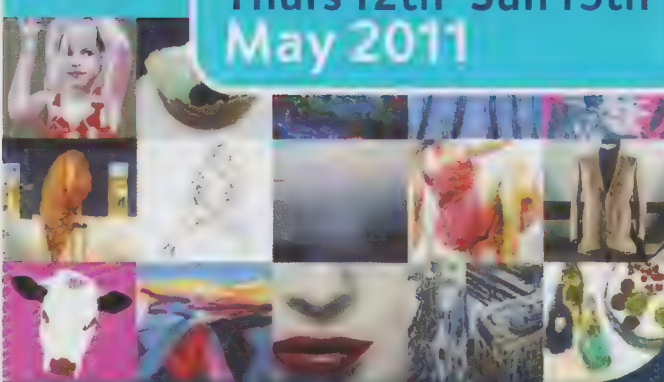
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Still from *Goes Around* shop window video installation in Newport, Gwent, last year. Two new interactive video installations this summer.

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Angela Wakefield

Angela Wakefield is the leading urban landscape painter of her generation. Early in her career, Angela focused on painting cities such as Edinburgh, York and Manchester. Her recent work depicts scenes from London & New York; it's her most dynamic and impressive series to date.

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Ann Russell

Tiny Worlds

Australian artist, Ann Russell, works with odd spaces caught just outside real existence, creating tiny mystical worlds by means of poetic bricolage. The fantastic assemblage sculptures incorporate found objects, fibre, fabric, glass, Perspex, beads and resin, and draw the viewer in to explore them with Alice-like wonder.

annrussellart@bigpond.com
www.annrussellart.com

Anne McGill

Irish artist, Anne McGill, is a sculptor who works with various materials including found objects. In her latest work *Music-art Chairs* she has modified non functional musical instruments and domestic chairs to construct engaging interactive sculptures that produce playful sounds.

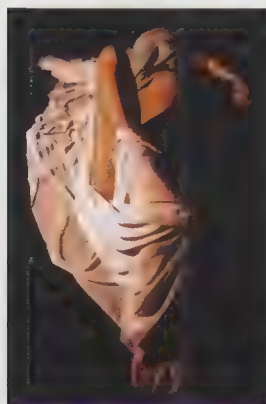
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Bijan Rashedi

Bijan Rashedi's abstract oil paintings have been a great compliment to sophistication needed for decorating industrial interiors, law firms and much more ... He lives in Washington, D.C. To add Bijan's touch to your private collection or to commission him for your upcoming projects please contact via e-mail at:

modernart@usa.com
www.bijanartgallery.com



Bratsano

For over 20 years, I have followed my creative path in photography and related arts but I have only begun to participate in exhibitions recently. Nothing is fixed in my work - it exists in a state of transition and flows between different states of anima and levels of conscience.

For more information:
bratsano-art@hotmail.com



Catrine Ballié

Catrine Ballié is a London-based artist. Ballié trained as a ceramicist, but now works mostly in stone. Her sculptural work reflects in both materials her concern with highly polished surfaces, and colour either found in the stone or in the contrasting hues covering the ceramic sculptures. Lately, Ballié is exploring the juxtaposition of steel, cane, plastic and stone.
moi@catrineballie.com
www.craftcouncil.org.uk

Cecil Gresham

aka Eci'Am

Eci'Am is an artist residing in Connecticut, which is two hours north of New York City. He creates thought provoking studio and street imagery. What Eci'Am enjoys most about his creative method is the random nature of the results. He finds his non-conformist approach to creating art quite liberating.

Eciam.art@comcast.net

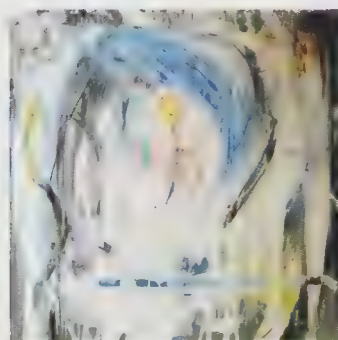
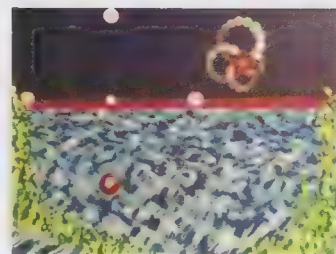
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Chad Redl

In May 2011, Chad Redl, a Canadian artist, will be showing at: A Jain Marunouchi Gallery NYC, Agora Gallery NYC, Southern Nevada Museum of Fine Art, Las Vegas, Nevada, and Museum Castello Estense, Ferrara, Italy.

www.redlarts.com



Chuck Hosier

Chuck Hosier has been an abstract artist in America for 20 years and works on canvas, wood, and sheetrock using oils, acrylics, spray paint, and mixed media. His work is inspired by the post war New York school of Abstract Expressionism. Hosier's paintings are emotional, spontaneous and uninhibited.

chosier70@gmail.com

www.hosierart.com



Evolution 4: Painted before earthquake in Japan 2011.

Claire Fearon

Claire Fearon is a successful contemporary painter whose widely acclaimed and unique artworks have sold to private collectors throughout the world. She is renowned for her bold use of colour and paints totally intuitively. Her current work explores issues of life and death from the micro to macro.

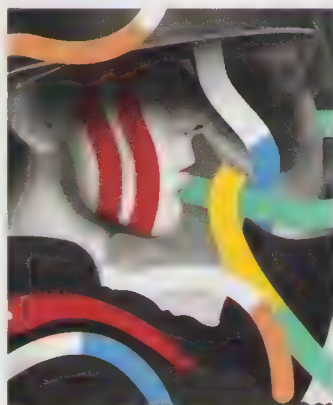
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Dan Stafford

Dan's work explores provocative issues in a culture lacking a vision of the real. Dan uses pattern, shape and colour's innate ability to confuse, disorientate and direct the viewer's attention. He enjoys creating intelligent, off-kilter visual solutions for a diverse range of clients.

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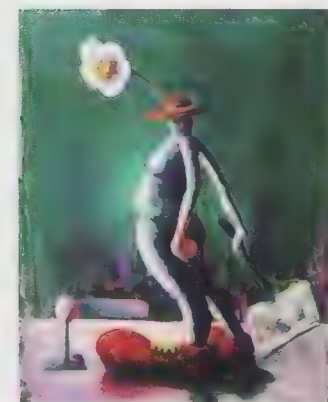
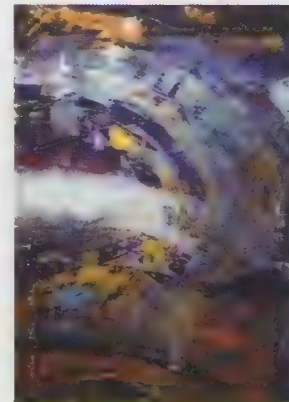


David Cottingham

London-based artist David Cottingham has exhibited in New York, Chicago, London and Rome. His artwork ranges from landscape influenced abstract paintings to unique dance inspired pieces, including paintings, drawings and prints. David will be showing at VZ Gallery, Cheshire St, London E2, throughout the year.

info@cottingham-art.co.uk

www.cottingham-art.co.uk



David Davies

David Davies is an artist whose paintings follow two threads. One is a reaction to popular culture and the blue-violet nonsense that we are drip fed on a daily basis. His seascapes are a positive release of energy through a subject matter that we can all relate to and need.

lighthousekeeper@tiscali.co.uk

seascapesandclowns.co.uk



Deivis Slavinskas Paintings

My practice aims to create an interactive dialogue between the multi-layered, heavily textured paintings and the viewer's psyche using patterns of primal, inherited symbols to trigger the mind into the exploration of the unconscious, both collective and personal.

studio@slavinskas.com

www.slavinskas.com

Diane Detalle

Diane Detalle is a French contemporary artist living in New York City. Her abstract works, full of energy and dynamism, are created with her canvases on the floor, allowing her increased freedom. She has exhibited around the world and has many passionate collectors who follow her work.

www.dianedetalle.com



Elfyn Lewis

Welsh painter, Elfyn Lewis won the Gold Medal in Fine Art at the National Eisteddfod 2009, and is currently Welsh Artist of the Year. His distinctive abstract paintings have been exhibited worldwide, and are also held in a number of public and private collections. His work has appeared in several publications, including *Modern Painters* and *Art Review*.

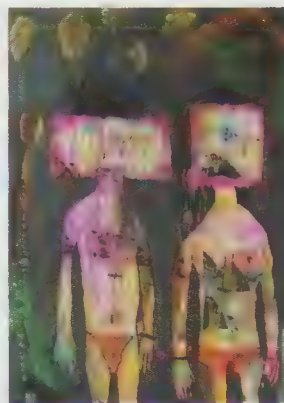
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Elizabeth Blades

A practising artist/printmaker who works in an array of print techniques. Drawing inspiration from personal experiences and different environments, Elizabeth creates detailed and delicate works.

elizabethblades@hotmail.com
www.elizabethblades.co.uk



Eri Tsutsumy

Japanese artist, born in Fukuoka, now living in Switzerland. She likes to create improvisational art with no concept at the beginning.

<http://eri-tsutsumy.jimdo.com/>
eri-tsutsumy@gmx.ch

Ernesto Canovas

He gathers pictures from vintage photographs and electronic media, such as television stills and Internet images which are applied onto wood. He relays the pattern of fibers in the wood, working with the grain to discover and suggest rhythms and echoes. His works has been shown in Germany, UK and the USA.

www.ernestocanovas.com



Galen Cheney

Born in LA and now living in rural Vermont, Galen has been an abstract painter for 20 years. Her current work draws inspiration from the accidental power and beauty of neglected city walls that display remnants of tags and marks left by anonymous hands over many years.

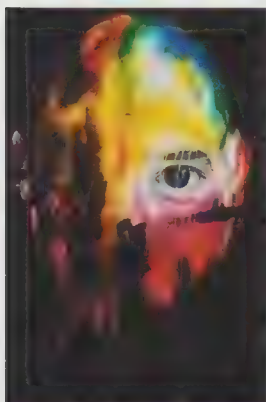
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www.galenchene.com



George Morton-Clark

George grew up in south London. He deconstructs the world around him in a non-conformist way to produce art that shows the necessary truths of our society. He is heavily influenced by the experiences of his travels, which he uses to develop an abstract and objective view of his surroundings. It is often this "distance" that becomes the subject and inspiration for many of his pieces.

www.gm-c.co.uk



Hilary Bowen

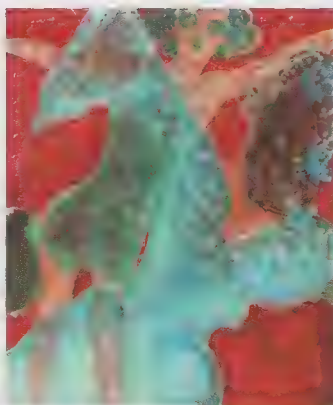
Hilary Bowen works primarily in silver, often combined with semi-precious stones, glass and 22-carat gold. She mostly works with silver clay and her contemporary designs are largely inspired by nature. Hilary is based in Breamore, Hampshire and runs regular one-day workshops in her studio.

Commissions welcome.
www.silverclayjewellery.co.uk

Inna Timokhina

Dreamworld Art

Drawing on her artistic and scientific backgrounds, Inna Timokhina developed a unique approach that incorporates nature's energy in phantasmagoric dreamworld images, expressed in layers of botanical inks, wax and aquarelle. Microscopic images and techniques for revealing the hidden energies and secrets of living cells have influenced her visual language. www.InkaGallery.com



Jamie McCartney

Jamie's mix of whimsical and often surreal work is frequently underpinned by a profound social conscience. Using the body as a starting point and working with unusual materials and photography, his engaging artworks are collected worldwide. Notorious for *The Great Wall of Vagina*, he is represented in London by the Hay Hill gallery.

www.jamiemccartney.com



Jennifer E. Price

Back to the UK after storming America, Price returns with a compelling new body of work ready for exhibition. Influenced by her own mental health struggles and questioning modern society, Price creates art encouraging *everyone* to realise what they are capable of seeing. jenniferpriceart@gmail.com
art-at-heart@hotmail.co.uk
www.jenniferpriceart.com



Joseph Losonczi

Joseph Losonczi is a Hungarian-born artist living and working in the USA, where he is a citizen and a resident. The subjects of his landscapes are related to the Catskills and its surrounding area, depicting a peaceful harmonious nature.

josephlosonczi@earthlink.net
www.artshow.com/josephlosonczi

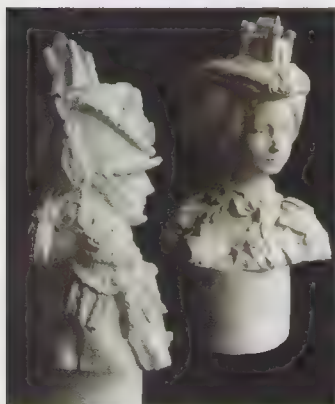
Karley Feaver

Based in New Zealand, Karley works across a range of disciplines including painting, sculpture and taxidermy. Her art focuses on moments, happenings or experiences that move her in everyday life. Karley's works are held in private collections in the UK, Australia, Russia and New Zealand. Karley.feaver@ihug.co.nz
www.karleyfeaver.com



Kath Libbert Jewellery Gallery

Rock Revival – Annual Alternative Wedding Show 6 February - 2 May
Yorkshire's largest and most distinctive collection of contemporary wedding jewellery with a special focus on re-working heirloom jewels into fabulous contemporary pieces. Since 1996 KLJG has been set within Salts Mill, home to a vast collection of artwork by Hockney. 01274 599790
www.kathlibbertjewellery.co.uk



Kathy Dalwood

Plaster Bust Collection

21st century re-interpretations of the historical portrait bust, created by direct casting from real-life materials. Mirroring an 18th century fad made popular by Marie Antoinette, the headdresses are bizarrely adorned with architectural monuments, iconic landmarks or random objects. Average height: 33cms
+44(0)2073722677
www.kathydalwood.com



King of Marble

Sculptor, King of Marble, has created Bill Gate's bust which was marked with an award at the Florence Biennale. N. Shmatko said "By leaving the majority of his fortune to charities in the developing world, Bill Gates will be an important person in history."

info@kingofmarble-shmatko.com
www.kingofmarble-shmatko.com

Kristian T. Mumford

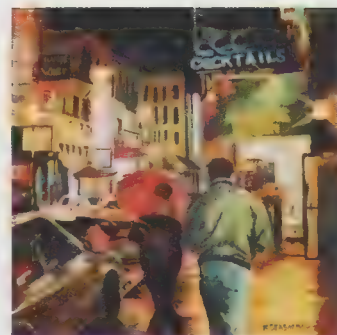
Australia-based and internationally acclaimed Mumford has been a finalist in the prestigious Hans Heysen Prize, Mortimore, Fleurieu Art Prize and the Aesthetica Creative Works Competition. If you would like to purchase one of his works please visit: www.kristianmumford.com. Commissions accepted.



Kristin Stashenko

American artist, Kristin Stashenko creates paintings filled with light, colour and texture. She produces a wide range of artworks in oil, acrylic and watercolour. Stashenko's images are inspired by her native New England and places she has travelled. Her work appears in many private and corporate collections.

kristin-stashenko.artistwebsites.com
www.kristinstashenko.com



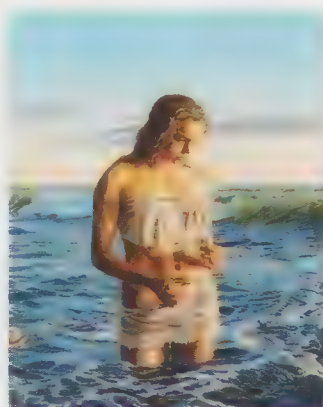
La Scatola Gallery

I Promise

31 March - 16 April

Hendrik Schneider's workshop will create a social environment critiquing the value of money in our society, remaining as an installation within the gallery space. 32 audience members will be asked to participate at the private view on 31 March, 6-9pm.

www.lascatolagallery.com



Mark Cross

Realist painter, Mark Cross' time is divided between studios in Auckland and the Polynesian Island of Niue. Employing the figure in the landscape, his paintings seek to ponder the foibles of mankind and the abuse of his home, the Earth. He will be featured at the 2011 Florence Biennale.

www.markcross.nu

Momoko Suzuki

Momoko is a recent BA Fine Art graduate from Central Saint Martins. Her work was chosen for prize exhibition *Future Map 09*, a selection of the best graduates from University of the Arts London. Her performative drawing resembles the image as a part of majestic productive cycle in the universe.

pending.drafts@gmail.com
www.momokosuzuki.co.uk



Nancy Bechtol

Nancy Bechtol, photographer, artist and videographer, exhibits internationally and nationally in conventional and alternative venues, with recognitions. Recently in New York, Croatia, Chicago and in Los Angeles, as a featured artist, in an international, interactive event "Live 8-0-8" with exhibition at the Los Angeles Center for Digital Arts (LACDA) contact: www.absolutearts.com/nancybechtol



Natalia Bobrova

Natalia Bobrova is a London-based artist. She creates impressionistic paintings exploring floral motives (e.g. *Sunflowers*, *Bluebells*, *Mulberry Place Garden*), still life paintings, and landscapes inspired by local surroundings and her travels (*Hammersmith bridge in a fog*, *Cathedral reflection*, *Canada*).

nbobrova@hotmail.com



Nica Junker

Nica Junker's photos were made during the Intersection Project of the Phnom Penh Photo 2010 festival in Cambodia that was supported by the Centre Culturel Français and Delegation of European Union in Cambodia. The Olympic Stadium in Phnom Penh is a place full of magic. A jump into the stadium and the people who play sports. www.nicajunker.de

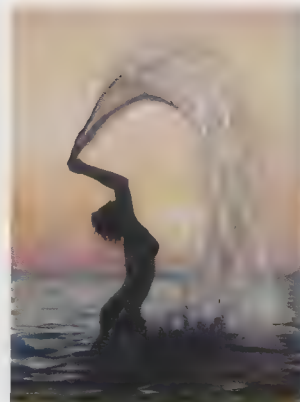
Petra Kneile

Artist and illustrator, Petra Kneile lives and works in London. Her work is beautifully crafted and highly detailed with a surrealist edge. She creates complex, sophisticated scenes with ambivalent and often eerie characters. Petra employs an array of symbolism and analogies to describe everyday situations in a magical, dream-like way. contact@petrakneile.com www.petrakneile.com



Richard Stuttle

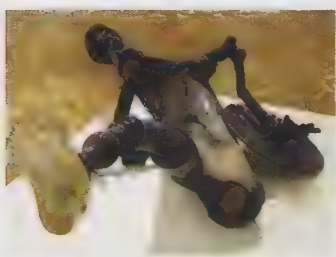
Isolates the beauty of extreme sports in superbly crisp, spectacular and often-vertiginous oil compositions. His paintings pay tribute to the perfected physical and mental conditioning of contemporary athletes in dramatic urban scenes. Stuttle focuses our attention on his sharply rendered athletes; beacons of poise amidst blurred landscapes tumbling off into the distance. www.richardstuttle.com



Ronn Beattie

Along with academic writing*, Ronn Beattie makes sculpture, exhibiting in the UK and the Middle East. Beattie carves, casts objects and uses recycled materials to comment on the fragility of the environment and life within it. Her work is surrealist, with a hint of irony and accessibility to touch. ronn.beattie@talk21.com www.rbt-online-sculpture.co.uk

*A Passage In Women's Sculpture, Lambert Academic Publishing 2011.



Ruben Cukier

Ruben Cukier is a perfect example of the modern artist. With his stimulating and otherworldly artwork, Ruben causes the viewer to consider additional meanings to his artwork, other than those the observer gathers at first glance. Deeper meanings, both on the emotional and spiritual plane, make his art a pleasure to behold. www.rubencukier.com

Saba Ferrari

Painting & photography are the media with which I'm fixing some moments of existence, while I'm thinking about the transience of life. In my works, I let the time pass slowly, trying to emphasise the small things, which are silent in their everyday lives.

ferrarisaba@yahoo.it
www.sabaferrari.altervista.org

Photo, Silenzio.



Sonia Jacka

South African artist, Sonia Jacka, works in oils. She paints a wide variety of subjects, but has a preference for portraiture. She has painted the portraits of Archbishop Tutu and Helen Zille (premier of Cape Town). Awarded a tuition scholarship from the Portrait Society of America. Has had many solo and group exhibitions.

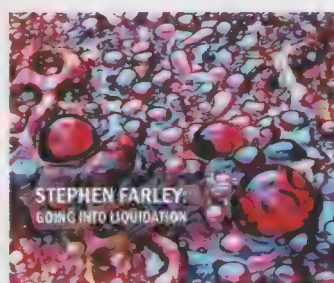
art@sonia.co.za
www.sonia.co.za



Stephen Cohn

I am the world's first Sharpie Artist. My works are done entirely in Sharpie on canvas. Works have been featured on *Will & Grace*. My studio is located in New York and open by appointment.

Stephen Cohn (631) 664-0791
www.firstsharpieartist.com



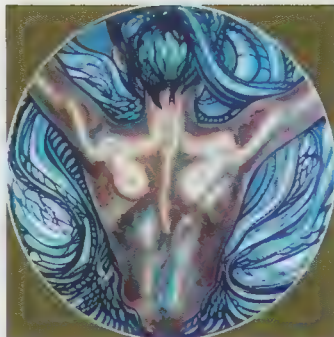
Stephen Farley

"Farley removes all the intellectual upholstery with the same dexterity that he devotes to immersing everything in his techno jelly." "Arguably the finest collection of metaphorical biodiversity rendered within these shores." "His paintings will follow you around the room, and his sculptures will probably follow you home." steve@artyology.com, www.artology.com

Teresa Young

Teresa Young's style spans a range of surrealism and abstraction that allows emotions to be powerfully expressed visually. From one genre to the other, these pieces are "emotional landscapes", meant to be interpreted by the viewer in a subjective fashion.

Dalifan.teresa@gmail.com
www.teresa-young.net/blog
www.teresa-young.net



Thelma Van Rensburg

Thelma Van Rensburg's work deals with the female form and the objectification and dismemberment of women. She tries to make sense of this dismemberment by the very act of dismembering. This dismembering manifests itself through the Male Gaze, which is the surveyed-surveyor relationship, in which a woman thinks of herself as an object of vision.

www.thelmavanrensburg.co.za



Thomas Frontini

Thomas Frontini's oil paintings are based on the premise that human consciousness is stuck in instinctual traps that translate dream-like visions into parables of warning. Fantasy and reality are always clashing in our consciousness, particularly in our dreams. Although his fantasies evoke a surface irrationality, they often stem from reality-based current events. thomas@thomasfrontini.com
www.thomasfrontini.com



Toni Wallachy

A Toronto-based artist, Toni is intrigued by empty space and is interested in the message between the lines. For her, it's all about conveying emotion and telling a story. The mixed photo-based medium allows her to do this. info@orangeroads.com
www.orangeroads.com

Yun Jeong Hong

Yun Jeong Hong is an artist who is working on a meta-fictional structure. Her artistic practice has recently consisted of fabricating objects that demonstrate the gesture of becoming. She has shown her works in Chicago, Cincinnati and Seoul and is now working and living in Champaign, IL.

momomoru@gmail.com
www.yunjeonghong.com



Image, Episteme.

Zhang Fan

Zhang Fan teaches at the China University of Geosciences (Wuhan) School of Arts and Communication. His artwork has shown in the USA and the UK, as well as other places. Many of his works have been included in *Featured Artists* and other international art publications, and have been published in the art book *These Days*. Email pain73@163.com
www.artslant.com/global/artists/show/70652-zhang-fan

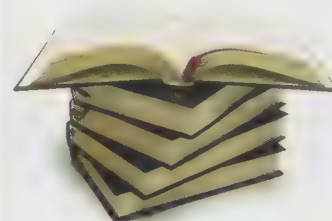


These days - Floating, Oil on canvas 80x70cm 2009.



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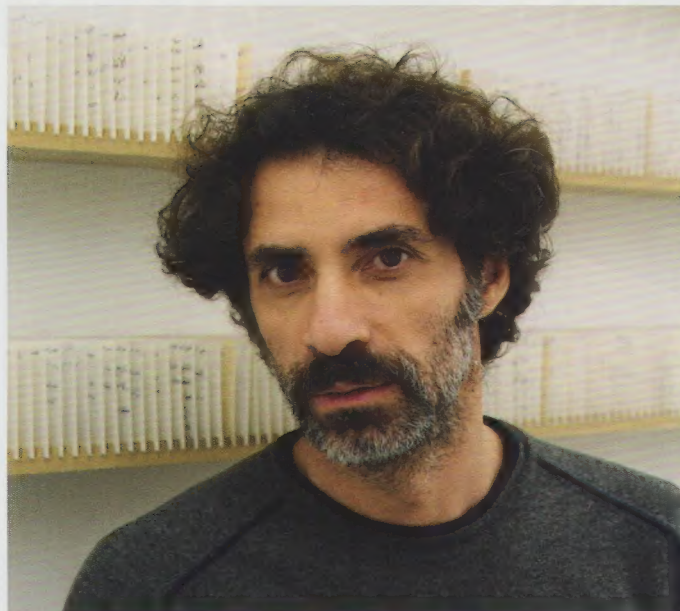
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IN CONVERSATION WITH

Rabih Mroué

Rabih Mroué (b. 1967) is an actor, director, playwright and visual artist, as well as a co-founder and board member of the Beirut Art Center (BAC). His current exhibition, *The People are Demanding* at Iniva, explores politics, conflict and the relationship between personal responsibilities and the wider narratives of Lebanon and the region. Until 14 May. www.iniva.org.



What role does your work play in documenting the history of specific moments in Lebanese history?

Many years have passed since the Lebanese War and finally we've discovered that it had a positive effect. For the first time, Lebanese society doesn't agree with one final account of how their war ended, and these different and conflicting accounts have entered into the core of artistic production, from cinema to theatre to painting. If you take the time to research the causes of the War of 1975-1990 there is a lot of material that contradicts the official version.

You've spoken of the found documents we see in your work as a personal archive, referencing collective memory and mapping psychological space. What is the role of these documents in your work?

Documents, confessions and memories make up the primary material of my work. I am interested in the oral tradition of relating personal stories and conflicting accounts of the War, as these contribute to our understanding of what really happened. I use these oral narratives along with bits and pieces that I have collected as my primary material when I'm producing an artwork. These items act as evidence for my work, which contradicts the official accounts of events in Lebanon. In this way, my work and performances present true documents alongside false ones. It accounts for events that never really took place, but that influenced real people.

How does the use of documentary material play with the relationship between fiction and reality?

In short, an artwork that blends reality with fiction so that the line between them becomes blurred, has a very specific aim. In the history of Lebanon, where personal accounts are falsified and rumours validated, the spectator should realise from the beginning that fiction and reality walk hand in hand. These seemingly disparate viewpoints are connected and cannot be separated, even by the author, the director or the actor. It's significant for me that when an event is accounted for, officially or not, it becomes reality. What's interesting for me is whether this can be the basis for a re-writing of Lebanon's modern history. I believe that these fractures from the official party line will lead, with time and accumulation, to a newly written Lebanese history, no matter how modest this contribution is.

***Grandfather, Father and Son* (2010) brings together material from your grandfather's library, a treatise written by your father and one of your own stories. What is the role of text in your work?**

Language has become an alternative strategy to producing images in a society flooded with images. That is to say, how many thousands of memories would we need in order to collect and store this overflow of images? How do we kill this voyeuristic temptation that is a consequence of the vast number of images that we experience day-to-day? I find that with the democratisation

“Language has become an alternative strategy to producing images in a society flooded with images. That is to say, how many thousands of memories would we need in order to collect and store this overflow of images?”

of the image, my art and theatrical works no longer require an actual place – no actors, stage, or big production. I no longer care where the performance takes place, or how many performances there will be. What's important is the discussion taking place after the show, the words that describe the performance – without which it's as though the performance never took place.

What is the role of art in a society saturated by images?

The vast number of images that we experience in our daily lives, in the media and on the television, has led to a voyeuristic temptation to consume images whole, all at once, without digesting them. That is to say, as a society we tend to consume images and stories without understanding the context. My work attempts to find an alternative strategy for image production.

Your work deals with issues that have been neglected from official documentation in the current political climate of Lebanon. How is your work perceived when performed at home? Is there such a thing as censorship?

Censorship, in the official sense, is a major problem in Lebanon. Every artist is obliged to pass censorship guidelines before gaining authorisation to show a play or a film. However, for me, the real danger is what I would call auto-censorship – where an artist falls into the trap of producing what the audience wants to see. This type of censorship is much more potent than state-imposed controls. For me, I made a choice not to pass through censorship a long time ago. So, I only show work in Lebanon a couple of times a year and to a specific audience. In this way, we've managed to avoid official surveillance. Unfortunately, last time this trick did not work. After the opening night of *Who's Afraid of Representation* (2005) we were forced to censor parts of it, and this is why we are not showing it any more in Beirut.

What prompted you to move from theatre to performance art?

My partner, Lina Saneh, and I began to differentiate between our work in theatre and performance art when we started to question our relationship with the audience. We wanted to give ourselves a space to think about who we represent when we display our bodies on the stage. If we didn't play theatre, what would happen? If we didn't have dialogue, conflict and drama, what would happen? We realised that these questions were threatening to conventional theatre in Beirut and began to notice that the response to the new works was that of discomfort. The work was perceived as destructive, so in essence, we made the decision not to go down this path.

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ALEXANDER CALDER, *FLAMINGO*, 1974 / photo, Audia

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Image Credit: El Anatsui. In the World But Don't Know the World? (detail), 2009, Aluminum and copper wire, 5.6 x 10 meters. Photo: Jonathan Greet. Courtesy October Gallery, London